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ABSTRACT

An examination of materials development for independent study in listening comprehension of English as a second language (ESL) begins with an outline of current directions in second language instruction. The discussion that follows has two parts. The first is a review of some changing perspectives on the role of listening in language learning and teaching, including historical notes, the distinctions emerging in the field during the 1970's, and the 1980's' emerging focus on the importance of listening. Part two presents guidelines for developing materials and examples of special listening activities designed for a segment of a self-study aural comprehension curriculum. The materials are intended for adult and teenage ESL learners at elementary and intermediate levels, and are designed to focus intensive attention on selected listening tasks in two broad categories. One is functional listening and vocabulary building, with an emphasis on understanding message content and intent in building vocabulary. This category is further divided into notional/informational listening and situational/functional/informational listening. The second category of tasks is structural analysis listening, with an emphasis on analyzing sound patterns, spelling patterns, and some grammatical elements. This category is subdivided into discrimination-oriented listening practice and sound-spelling listening practice. A bibliography is included. (MSE)

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LISTENING AND LANGUAGE LEARNING IN ESL:

Developing Self-Study Activities for Listening Comprehension Practice

Joan Morley

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INTRODUCTION

A. CURRENT DIRECTIONS IN SECOND LANGUAGE INSTRUCTION

Looking back over the last decade, it is clear that perspectives on language learning and language teaching have changed in some very basic ways. Significant changes in concepts about the nature of second language learning and learner processes have influenced language pedagogy and are reflected in syllabus design, in methodologies, and in the form and function of instructional materials.

Some of the features that characterize a wide-ranging instructional revolution in the second language field are the following:

(1) A focus on learners as active creators in their learning process, not as passive recipients
(2) A focus on genuine communication
(3) A focus on the learners' language
(4) A focus on language function as well as language form
(5) A focus on the individuality of learners and individual learning styles
(6) A focus on the intellectual involvement of learners in the learning process
(7) A focus on a humanistic classroom

(8) A focus on the special purpose language needs of particular groups of students
(9) A focus on teachers as managers of language learning experiences, not as drill leaders and presenters of material

In following changing directions in second language learning and teaching, teachers find themselves facing greatly expanded responsibilities and a whole array of challenges. These include:

(1) Assessing the needs of each particular group of students
(2) Structuring curricula and developing appropriate syllabi
(3) Shaping changes in patterns of student involvement (i.e., developing methodological and procedural frameworks for interaction in classrooms and developing self-study modes)
(4) Evaluating and selecting appropriate texts and instructional materials and planning adaptations for particular classes
(5) Developing new instructional materials for particular purposes and special student needs

B. LISTENING AND LANGUAGE LEARNING

Within the broad scope of changes in the state of the art, virtually every facet of language learning and language teaching has come under scrutiny. This book focuses on one area of language learning--specifically, listening and language learning.

Part One of this work presents a brief review of some changing perspectives on the role of listening in language learning. Part Two presents guidelines for developing materials, and examples of specialized listening activities designed for a segment of a self-study aural comprehension curriculum. The materials are intended for adult and teenage ESL learners at elementary and intermediate levels.

The materials described in Part Two are designed to focus intensive attention on selected listening tasks in one of two broad categories. The first of these is functional listening and vocabulary building, with an emphasis on understanding the content and intent of a message and building vocabulary. This category is further divided into (a) notional/informational listening and (b) situational/functional/informational listening. The second broad category is structural analysis listening, with an emphasis on analyzing sound patterns, spelling patterns, and some grammatical elements. The two subdivisions of this category are (a) discrimination-oriented listening practice and (b) sound-spelling listening practice.

PART ONE:

SOME PERSPECTIVES ON THE ROLE OF LISTENING IN LANGUAGE LEARNING AND TEACHING

A. LISTENING: A HIGH-PRIORITY COMPONENT OF COMMUNICATION

Listening is the most frequently employed skill in daily language use. Research results vary slightly, depending upon the groups studied, but on the average, time spent in communicating divides into approximately 50 percent listening, 25 percent speaking, 15 percent reading, and 10 percent writing.

In Human Listening, Processes and Behaviors, Weaver (1972) comments on the history of extensive instructional focus on the expressive areas of language use and the comparative neglect of attention to the receptive areas--even though the receptive skills are used more than twice as much as the expressive skills. Weaver also draws attention to the elusiveness of our listening awareness. He gives a rationale for our tendency to remember how much of the time we talk--but to forget how much of the time we listen:

> After all, listening is neither so dramatic nor so noisy as talking. The talker is the center of attention for all listeners. His behavior is overt and vocal, and he hears and notices his own behavior, whereas listening activity often seems like merely being there--doing nothing.

In the language learning/teaching literature a case for special attention to listening has been made from time to time by respected leaders in the field, e.g.: Palmer (1917), Nida (1953;1954), and Rivers (1966;1968). And yet, as Blair (1982) observed, special attention to listening just didn't 'sell' until recent times.

Specific listening comprehension instructional materials for learners remained largely nonexistent for many years. Books on grammar, pronunciation, vocabulary, reading, and writing were in plentiful supply, but these provided little--if any--explicit attention to listening (except in the context of listening to repeat). Until the last decade or so, virtually no texts directed special attention toward helping learners listen to understand.

B. THE NEGLECT OF LISTENING COMPREHENSION IN LANGUAGE INSTRUCTION

The reasons for the lack of attention to listening in second language instruction are by no means clear. Some factors that may have influenced the language-teaching field in this regard are the following:

(1) Intense concentration on 'speaking' a language

During the past forty years, much of the concentration of language instruction has been on oral production. Under the dominant influence of audiolingualism, the primary explicit focus was on teaching learners to speak the second language. Notice we seldom ask anyone, How many languages do you listen to? (i.e., hear and understand).

With the major focus on production, not comprehension, the assumption seemed to be that if one learned to speak the language, listening comprehension would occur simultaneously. Today, quite an opposite view is held by some; that is, if one learns to comprehend the language, speaking will develop as a natural process (Postovsky; Winitz; Krashen).

(2) Listening to repeat (i.e., listening used as a *means* to teach speaking, but not as an instructional goal in its own right)

The use of listening as a means to teach oral production may have obscured the fact that listening to understand was not given explicit attention. Clearly, audiolingualists recognized the importance of listening, as the very name 'audiolingual' demonstrates. Indeed, 'listening' provided the input for imitation. However, the term 'listening' was applied to the auditory processing of a very short speech segment (word, phrase, sentence) in order to reproduce it. The goals of instruction were mastery of oral grammar and mastery of pronunciation, not listening for meaning.

Newmark and Diller (1954) drew attention to a need to emphasize the audio in the audiolingual approach:

> The suggestions made in this paper are aimed at having students spend more of their time listening to natural speech and authentic models of the foreign language. They underline the need for the systematic development of listening comprehension not only as a foundation for speaking but also as a skill in its own right.

(3) A long-standing assumption that listening was a *passive* skill

Until fairly recently, listening--along with reading--was labeled a 'passive' skill. Perhaps listening sometimes appears to be a passive skill, but nothing is further from the truth. As Postovsky (1977) noted:

> Listening is not a passive skill; it requires full participation and the undivided attention of the learner. And when the nature of the skill is understood, the process becomes exciting.

(4) Few listening comprehension models from first language instruction

Until rather recently, relatively little formal attention was given to listening comprehension skill building in first language learning. Perhaps by analogy it was assumed that it was not necessary to teach listening in a second language. In any case, there appeared to be few instructional procedures available that could be transferred from first language instruction to second language instruction. One familiar instructional procedure, of course, is the study of phonics and sound/symbol correspondence. In phonics instruction, however, notice that listening is used as the tool, while the primary end-product is skill building in reading and writing, not the development of listening comprehension skills.

I.2 Into the Seventies: Emerging Distinctions

Until the late sixties and early seventies, there was very little instructional material available that was designed specifically for listening skill building.

Over the past forty years, classrooms and language laboratories did, of course, provide listening experiences and students were involved in purposeful listening and active participation in listening activities; however, the 'purposeful listening' was a means to another end (i.e., oral production), not listening comprehension skill building, and the 'active participation' was instant repetition.

It is important, then, to make a careful distinction between

(1) Listening to repeat--*a tool*--and
(2) Listening to understand--aural comprehension as *an end* in itself.

Today a third category must be included in order to distinguish the 'comprehension approach to language learning' as exemplified, for instance, in the work of Postovsky, Winitz and Reeds, Asher and others, that is,

(3) Listening to learn a language--the comprehension *approach* to language learning.

A. LISTENING TO REPEAT
(a means to another end)

Listening as a means to another end focuses on listening to repeat, or hearing and pattern matching. The word 'listening' is applied to the need for auditory processing of a word, a phrase, or a sentence in order to reproduce it. Aural comprehension skill building may or may not be a by-product of 'hearing and pattern matching.'

An example of instructional materials that utilized listening as a means to another end was Lado and Fries' English Pattern Practice (1953; 1957). Students were asked to listen and to repeat in order to "establish orally the patterns of the language as subconscious habits." The introduction noted, "These oral practices are directed specifically to that end."

B. LISTENING TO UNDERSTAND
(comprehension as an end in itself)

Listening comprehension skill building as 'an end in itself' concentrates on giving students guided practice experiences in listening to understand as distinct from listening to repeat. Instructional materials specifically directed toward this goal began to appear in the early seventies, for example, Morley (1972) and Plaister (1976). The former text had a general focus and the latter was specifically related to lecture comprehension. Morley's lessons stress extensive notional listening and vocabulary building and require an immediate written response. They feature a double task-structure in which dictated material is followed immediately by problem-solving directives or questions. Plaister developed a specialized ESL text for lecture listening in which he constructed a series of lectures and comprehensive workbook materials designed to facilitate lecture comprehension, note taking, and vocabulary building.

C. LISTENING TO LEARN A LANGUAGE (the comprehension approach to language learning)

Winitz (1981) notes in his introduction to The Comprehension Approach to Foreign Language Instruction:

> In the comprehension approach a new system of learning is not really advocated. The instructional format is to extend the teaching interval of one component of training, comprehension, while delaying instruction or experience in speaking, reading, and writing.

Language researchers Asher, Postovsky, and Winitz and Reeds developed instructional materials for use in three different programs that featured early attention to comprehension and a delay in oral production.

Asher developed a system he called TPR, or 'Total Physical Response,' which provided extensive attention to listening comprehension. The distinctive feature of this method was that every utterance by the teacher was a command or was embedded in a command that the students then acted upon. They started out with "Stand up!" and "Sit down!" but soon moved to complex commands such as "Gregory, find the picture of the beautiful woman with green eyes, long black hair, and wearing a sun hat that has red stripes." (See Diller, 1975.)

Winitz and Reeds developed a course called 'Rapid Acquisition of a Foreign Language by the Avoidance of Speaking,' in which the students were totally silent and the teacher (or tape recorder) did all the talking. The learner's only overt behavior was to choose the one picture in a quadrant that corresponded to the meaning of each utterance. (See Diller, 1975.)

Postovsky (1970;1974) developed a listening comprehension program for English speakers learning Russian. His program featured an initial listening/writing phase of instruction with an explicit delay in oral practice at the beginning of second language learning. Postovsky's rationale for a listening approach to language learning is thought provoking. He observes that if we accept a proposition that 'learning by doing' is an efficient way to learn a foreign language, then we need to have a clear idea of what the learner is expected to 'do' with language in different phases of the learning process. In the beginning phase, Postovsky suggests that teachers need to provide learners with listening experiences that help them to develop an auditory receptive ability to comprehend the spoken language. He observes that this will enable learners to develop covert processing strategies for transforming 'foreign auditory input' into meaning:

> [This] serves to imprint the integrated structure of language in human memory at the level of recognition. When new linguistic patterns have been thus perceived, frequent reactivation of these patterns on the recognition level will make them more and more retrievable, and as linguistic features of a foreign language become retrievable, spontaneous vocal responses follow.

I.3 Into the Eighties: An Emerging Focus on the Importance of Listening in Language Learning

Beginning in the seventies and continuing into the eighties, there has been a steady increase in attention to the role of listening in language learning theory and pedagogy. The centrality of auditory input--its quality, its quantity, and how it is processed--has been recognized in both second language acquisition research and in second language instructional programming.

In this section some notes on listening aspects of work by Burt and Dulay, Krashen, and Terrell will be presented.

A. OPTIMAL LANGUAGE-LEARNING ENVIRONMENTS

In "Optimal Language-Learning Environments," Burt and Dulay (1981) identified four conditions necessary for this type of environment. One of the four includes a focus on the roles of listening, reading, and responding. This condition is that "communicative interactions must match the learner's level of language development in order to maximize the student's likelihood for success." When learning a new language, learners appear to pass through at least three phases of communicative interaction: one-way communication, partial two-way communication, and full two-way communication.

Burt and Dulay characterized one-way communication as taking place when a learner listens to or reads in a second language with the communication targeted toward the learner but not issuing from the learner--e.g., listening to speeches and radio programs, watching films and most television programs, and reading books and magazines. (See pages 21 and 22 in Part Two of this book.)

Partial two-way communication was described as a situation in which communication is targeted toward the learner and a response issues from the learner, but the response is either nonverbal, such as a nod or a physical response, or it is in the learner's native language, not the target language.

In full two-way communication, the learner is involved both in speaking in the target language and in receiving verbal messages.

B. INPUT AND EFFECTIVE SECOND LANGUAGE ACQUISITION

In "Effective Second Language Acquisition: Insights from Research," Krashen (1981) stressed the importance of 'comprehensible input' and focused attention on listening and reading. He came to the following conclusions:

(1) Learners first 'go for meaning' in language acquisition, and acquire structure as a result of understanding the message (an opposite viewpoint from a philosophy that assumes that students should first master forms and then learn how to use them).

(2) The learner's understanding--via hearing or reading--of input language that contains structure 'a bit beyond' his or her current level of competence is a necessary (though not sufficient) condition for language acquisition.

(3) Speech 'emerges' after the learner has built up sufficient competence via input; therefore, we need not teach speaking directly.

Krashen noted that the most important implication of his hypotheses for the second language field is that the emphasis should be on providing students with input-rich listening and reading experiences.

Krashen characterized optimal input as:

(1) Comprehensible
(2) Interesting and/or relevant to the student
(3) Not grammatically sequenced
(4) Supplied in great amounts
(5) Presented in such a way that it will not put the student on the defensive
(6) Providing beginning and intermediate students with tools that will enable them to obtain additional input outside of the classroom. (See page 22 in Part Two of this book.)

Krashen further observed that language acquisition occurs NOT when we are focused on language per se, but when we are engaged in using language. That is, he concludes that we acquire L_2 when we are concentrating on understanding a spoken or written message. He suggests that teachers can best help students to 'acquire' L_2 by providing them with comprehensible input that they cannot get from the outside world.

C. PARTIAL UNDERSTANDING AND SECOND LANGUAGE LEARNING

In "A Natural Approach," Terrell (1977; in Blair, 1982) emphasized the critical importance of helping students learn to tolerate partial understanding as they listen to the second language.

He noted that the main objective of the first class sessions is to convince students that they can understand utterances in the second language and that they can be comfortable with only a partial understanding of the components that form the utterances. (See page 29 in Part Two of this book.)

Terrell further observed that "building a toleration for listening to a second language which one is only partially understanding is not especially easy," but that "the satisfaction the student derives from comprehension usually ameliorates the tension caused by the hearing of unfamiliar lexical items and structure."

Terrell also commented on the importance of learning vocabulary:

> The learning of vocabulary is the key to comprehension and speech production. With a large enough vocabulary the student can comprehend and speak a great deal of L_2 even if his knowledge of structure is for all practical purposes nonexistent.

* * *

In Part Two of this monograph, self-access/self-study listening activities for elementary- and intermediate-level students will be described. Some ways in which L_2 teachers can exploit the listening/language learning potential of an adapted one-way communication format are suggested (see Burt and Dulay, 1981). These listening comprehension activities can provide recorded listening/writing experiences for students as an institutionalized part of out-of-class 'comprehensible input' opportunities (see Krashen, 1981). And, finally, the kinds of listening materials discussed in Part Two can give students additional opportunities to listen extensively and to learn to tolerate partial understanding (see Terrell, 1977 in Blair, 1982).

PART TWO:

GUIDELINES FOR DEVELOPING MATERIALS, AND SAMPLE ACTIVITIES FOR LOWER LEVEL, SELF-STUDY LISTENING PRACTICE

INTRODUCTION

It is no exaggeration to say that listening has been coming into its own for several years now and has finally arrived! Today the role of listening comprehension--listening to understand meaning--is clearly recognized to be of primary importance in the learning of a second language. Most programs are devoting an increasing amount of attention to providing students with appropriate listening experiences in the second language.

There are a number of problems, however, in trying to reach this goal. While a pre-oral, 'silent' listening approach might be considered desirable, in many programs it is just not feasible due to time constraints, financial limitations, etc. Alternatively, at least two options can be taken to create more opportunities for students to obtain listening comprehension practice outside the class hours. One option is to provide out-of-class situations in which students can engage in the type of full two-way interactive communication described by Burt and Dulay. (See page 16 in Part One of this book.) These situations can be one of two kinds: (1) planned assignments and arranged situations; (2) natural settings in which spontaneous communication can occur.

A second option is to provide out-of-class opportunities for students to participate in listening activities that are naturally occurring or adapted forms of one-way communication. These activities include: (1) attending movies, plays, lectures, and other public presentations, and listening to television or radio, and (2) using recorded audio and video materials that are organized into self-access/self-study programs. Both kinds of activities can provide input-rich experiences as described by Krashen. (See page 17 in Part One of this book.)

Ideally, recorded materials would be made available to students in a special language-learning center or multipurpose, self-access materials room, with a teacher/monitor present at all times to give students guidance in selecting and using materials, and instruction in using equipment. Alternatively, materials might be used in a more conventional language laboratory setting if students could control the playing of the materials themselves. It is essential that students be able to control the source of input so that they can pace it--stop it, start it, replay it--at will. This allows them to regulate their own schedules of study rather than have a rate and volume of auditory input imposed on them. This can help reduce the anxiety that many lower-level students seem to experience when listening in the second language. Some materials might also be made available for checkout and home study. However, a study facility often has fewer distractions than a home or dormitory environment and an atmosphere that is more conducive to the self-discipline that often is necessary for concentrated listening in the second language.

For programs in countries where the target language is spoken, recorded listening materials can be organized to complement the naturally occurring experiences. When the target language is not the language of the host country, option two --using recorded audio and video material--may be the only choice possible.

Many good sets of listening materials now are available commercially and can be adapted to fit into a self-access/self-study format.[1] In addition, in many programs today, teachers are engaged in developing their own materials to meet the listening/language-learning needs of their particular students.

A. MATERIALS AND PROCEDURE

In general, the listening activities described in Part Two include the following features:

(1) Utilization of both authentic and teacher-constructed aural texts
(2) Carefully guided student involvement
(3) Presentation of a short aural text with a specific listening focus (i.e., students listen to an aural text and extract information of some kind)
(4) Integration of a reading component (i.e., students both listen and relate spoken language information to written language information)
(5) 'Internal' manipulation of some of the information (i.e., students manipulate and/or analyze some of the information in specified ways)
(6) Execution of a specific listening task or tasks
(7) Completion of an immediate written response of a specified type
(8) Verification of comprehension, through immediate feedback in the form of self-checking

---

[1] Krause and Susser in a recently published (1982) bibliography of ESL materials for teaching listening comprehension listed more than 50 items. Ten years ago, finding a list of even five to ten items would have been a challenge.

The kinds of materials suggested in Part Two can form a segment of a larger ESL listening library collection. Ideally, such collections would encompass a wide range of audio and video materials, including full-length and short lectures, interviews, conversations, songs, poems, plays, story telling, movies, and radio and television programs.

The self-access listening materials can be made available to students in a variety of self-study packets organized to meet the needs of individual students or groups of students. Special packets that feature up-to-date, locally relevant, authentic aural texts are especially effective and are recommended wherever possible. In addition, segments from selected commercially prepared materials can be integrated into the self-study curriculum wherever appropriate (see Bamford, 1982).

The procedure for using self-access/self-study materials might go something like this:

(1) Students check out a listening packet containing the taped audio or video material, worksheets (and perhaps some pictures), answer key (and perhaps a script), and instructions.
(2) Students play the tape on their own schedule of starting, stopping, and replaying.
(3) Students check their work themselves for verification of comprehension.
(4) Students consult the teacher/monitor when necessary.

B. CATEGORIES OF LISTENING FOCUS

The suggestions that follow for developing materials emphasize two major types of listening focus, each of which is divided into two subcategories.

(1) Functional listening and vocabulary building
(understanding the content and intent of a message, and building vocabulary)

        (a) notional/informational listening
            (listening to get information and answer questions or solve problems in selected concept areas)
        (b) situational/functional/informational listening
            (twofold listening--to get information and answer questions or solve problems while analyzing sociolinguistic and contextual dimensions of selected types of aural texts)

    (2) Structural analysis listening
        (listening to analyze sound patterns, spelling patterns, and grammatical elements)
        (a) discrimination-oriented listening practice
            (analyzing features of stress, rhythm, intonation, vowel sounds, consonant sounds, consonant clusters, and grammatical suffixes)
        (b) sound/spelling listening practices
            (listening and relating spoken language to written language)

C. OBJECTIVES FOR DEVELOPING MATERIALS

The twelve objectives outlined below are meant to be used as guidelines. They are stated in terms of instructional focus, and each relates to one or more of three basic instructional objectives. That is, some are informational objectives and relate to a cognitive learning component; some are practice objectives and relate to a performance learning component of learning; some are self-involvement objectives and relate to an affective learning component.

(1) A focus on listening as an active process with instant and slightly delayed manipulation of information received aurally

(2) A focus on listening to language (a) in order to acquire information and (b) in order to analyze particular structural, notional, and functional features

(3) A focus on *internal* communicative interaction, as the learner receives *external* language data (aurally and visually), restructures it, and makes a written response that is (a) a reformulation of some of the data or (b) a conscious identification and analysis of features in the data

(4) A focus on providing learners with verification of comprehension (i.e., immediate or only slightly delayed feedback with self-check answer keys and/or scripts provided where needed)

(5) A focus on encouraging guessing and following 'hunches' when in doubt

(6) A focus on selective listening, ignoring irrelevant material, and learning to live with less than total understanding

(7) A focus on self-involvement, with an emphasis on self-access and self-regulated schedules of study (including expanding self-awareness, encouraging responsibility for one's own learning, and taking pride in one's own accomplishments)

(8) A focus on providing learners with nonthreatening instructional experiences and lowering anxiety levels created by externally imposed rate and volume of auditory input (i.e., students control source of input and can pace it at will as well as check their own performance)

(9) A focus on integrating auditory and visual language

(10) A focus on gradually increasing expectations for levels of comprehension (i.e., encouraging students to challenge themselves and to move themselves along toward increasingly demanding comprehension expectations)

(11) A focus on vocabulary building

(12) A focus on language samples that convey meaning from the very beginning (including pictures, realia, etc. as needed)

D. OVERALL GOALS

Overall, in preparing graded sets of listening lessons for self-access/self-study programs, it is important to consider the following aspects of materials preparation: (1) definite goals (either stated explicitly or clearly implicit), (2) carefully specified listening and writing tasks, (3) clear directions (i.e., what students can expect to hear, see, and do), (4) step-by-step planning, (5) progression of difficulty (through the introduction of longer, more complex samples of aural discourse and more demanding tasks), and (6) use of a variety of authentic samples of aural discourse.

II.2 Notional/Informational Listening Practice

Notional/informational listening is one facet of functional listening and vocabulary-building. The focus is not on language form but on the message: (1) listening to extract information from an aural text; (2) writing selected parts of the information; (3) using the information to answer questions or to solve problems. Students can be encouraged to be selective in their listening (i.e., something like 'skim' listening), to concentrate on the specific listening task at hand, and, as emphasized by Terrell, to tolerate parts of the information that may not be understood. (See page 18 in Part One of this book.)

It is important to stress that notional/informational listening practice is concerned not just with receiving information but also with doing something purposeful with that information.

VOCABULARY BUILDING

The activities in this notional/informational category of listening practice can have a double vocabulary emphasis. One emphasis can be on the vocabulary associated with the conceptual areas (i.e., notions of space, time, enumeration, measurement, etc.). A second emphasis can be on the vocabulary associated with the content areas (i.e., people, events, actions, history, geography. etc.).

NARRATIVE AND CONVERSATIONAL PRACTICE MATERIAL

In the examples that follow, two kinds of practice material are included in each of the notional/informational units. The first type is narrative dictation practice material that is constructed by the teacher in order to emphasize specific listening tasks and specific notions. These lessons, even though they are teacher-'cooked,' can make use of meaningful information that has real-life application. In Part A, the students are directed to listen and then write information on the worksheet. In Part B, they are given aural questions that they are asked to answer. In listening and answering questions, the students must study and review the information they have just written and manipulate some of it in order to formulate an answer and code it into written form. Questions can include short-answer questions (who, what, when, where, how many, how much, which one, etc.), true/false questions, multiple choice questions, completion questions, etc.

The second kind of practice material is conversational dictation. These lessons use real or simulated conversations as the aural text. In Part A, the students are given directives to listen and write information on the worksheet. In Part B they are instructed to study the information they have written and to extend or organize it in some way, or to draw some conclusions from it in some way. This part of the lesson features a listening and problem-solving task of some kind.

Students are encouraged throughout to replay the tape as many times as necessary to get the desired information. They should feel free to ask the teacher/monitor for help if there are any questions. As a final step, they are asked to correct their work using the answer key.

The packets can be graded from short, easy activities for elementary students to longer, more demanding activities for intermediate learners.

Some packets might focus on general uses of information in everyday situations. Other packets might be constructed to serve particular student needs in specific academic, occupational, professional, or recreational areas.

* * *

A. LISTENING FOR NUMBERS AND NUMERICAL INFORMATION

The goal of the activities for practice in listening to and using numerical information is to give students practice in (1) instant recognition of numbers in context, (2) instant production of numbers, (3) listening to and responding to numerical vocabulary and phrases, and (4) rapid manipulation of numerical information.

NARRATIVE DICTATION: PRACTICE IN CONTEXT

EXAMPLE 1. STUDENT ENROLLMENTS

A. LISTENING AND WRITING INFORMATION

Directions. Listen and fill in the blanks. Check your answer key as you finish each section.

Worksheet and *Script*. The Oxford School of English has an enrollment of *(305)* this fall. The largest number of students are from the Far East. *(95)* students are from Japan, *(31)* are from China, and *(24)* are from Thailand. That makes a total of *(150)* from the Far East. There are also many students from South America. There are *(41)* students from Venezuela, *(29)* from Colombia, *(7)* from Brazil, and *(3)* from Chile.

B. LISTENING AND ANSWERING QUESTIONS

Directions. Listen and write the answers to the questions as they are given. Use the information you have just written above.

Worksheet and *Script*.

1. ______________________________
(How many students are from Japan?)

2. ______________________________
(How many students are from the Far East?)

3. ______________________________
(Are there more students from Colombia or from China?)

4. ______________________________
(What is the total number of students from South America?)

EXAMPLE 2. FAMILY

A. LISTENING AND WRITING INFORMATION

Directions. Listen and fill in the chart. Check your answer key as you finish each section.

Worksheet.

DAVIS FAMILY

Name	Age
John	____
Jane	____
Bob	____
Mary	____
Bill	____

Script. *Let me tell you about my family. There are five children in our family. My name is Bob and I'm 26 years old. My sister Jane is two years older than I and my brother John is a year older than Jane. Mary is two years younger than I and Bill is only 21.*

B. LISTENING AND ANSWERING TRUE/FALSE QUESTIONS

Directions. Listen to each statement. Consult the chart. If the answer is TRUE, circle T. If the answer is FALSE, circle F. (Number 1 is done for you.)

Worksheet and Script.

1. [✓ T] F
(Bob is the middle child in the Davis family.)

2. T F
(Mary is 40 years old.)

3. T F
(Bill is the youngest child in the Davis family.)

4. T F
(Jane is the oldest child in the family.)

CONVERSATIONAL DICTATION: PRACTICE IN CONTEXT

EXAMPLE 1. BOOK ORDER BY TELEPHONE

A. LISTENING AND WRITING INFORMATION

Directions. Listen to the following conversation. Fill in the information on the order form. Check your answer key as you finish each section.

Worksheet.

BOOK ORDER FORM

Title	No.	Price @	Total
Vocabulary Study: Bk 1	____	____	____
Vocabulary Study: Bk 4	____	____	____
Advanced Reading	____	____	____
Beginning Pronunciation	____	____	____
Telephone No.: ________		Grand Total:	____

Script.

A. *Campus Bookstore. Order department.*

B. *Good morning. This is Bob Johnson at the International Language Center and I'd like to add to our book order for the French classes.*

A. *Sure. What would you like to add?*

B. *Add 45 copies of Vocabulary Study: Book 1. (pause) . . . 25 copies of Vocabulary Study: Book 4. (pause) . . . 20 copies of Advanced Reading. (pause) . . . and 10 copies of Beginning Pronunciation.*

A. *O.K. Let me repeat the order just to check. (repeats) Would you like the list price for these books?*

B. *Oh, yes. Thanks. I left my price list at home.*

A. *O.K. Vocabulary Study: Book 1 is $6.95 per copy . . . but Book 4 is $9.50 . . . Advanced Reading is $8.75 . . . and Beginning Pronunciation is $7.25.*

A. *How much was Advanced Reading, again? I missed it.*

B. *$8.75.*

A. *Got it. Thanks very much.*

B. *You're welcome. We'll give you a call as soon as they come in. Is your number still 341-7799?*

A. *Right. Thanks for your help.*

B. *Sure. You're welcome. 'Bye.*

A. *'Bye.*

B. LISTENING AND PROBLEM SOLVING

Directions. Listen to the following problem and complete it as directed.

Script. *Figure the total cost for each of the four books. Put the total for each book on the correct line at the right side of the order blank. Then figure the Grand Total for the order and put it on the correct line.*

* * *

B. LISTENING FOR INFORMATION INVOLVING LETTERS, SOUNDS, SPELLING, AND ABBREVIATIONS

The goal of the activities for practice in listening to and using information involving letters, sounds, spelling, and abbreviations is to give students practice in (1) instant recognition of orally spelled words, abbreviations, acronyms, etc. in context, (2) instant production of orally spelled words, abbreviations, acronyms, etc., (3) listening to and responding to vocabulary and phrases used in discussing letters and sounds, etc., and (4) rapid manipulation of information of this kind.

NARRATIVE DICTATION: PRACTICE IN CONTEXT

EXAMPLE 1. ABBREVIATIONS USED IN RADIO AND TELEVISION NEWS BROADCASTS

A. LISTENING AND WRITING INFORMATION

Directions. Listen and fill in the blanks. Check your answer key as you finish each section.

Worksheet and *Script*. Radio and television broadcasts often use abbreviated forms that are made up of the initials of a longer name. Initials are just the first letter of each word. For example, the three major television networks in the *(USA)* are: *(NBC)*, which stands for National Broadcasting Company; *(ABC)*, which stands for American Broadcasting Company; and *(CBS)*, which stands for Columbia Broadcasting System. Many large companies also have abbreviated names: *(GMC)*, which stands for General Motors Corporation; *(IBM)*, which stands for International Business Machines; and *(GE)*, which stands for General Electric. Several international organizations also have abbreviated names: *(UN)*, which stands for United Nations), and *(OAS)*, which stands for the Organization of American States.

B. LISTENING AND ANSWERING QUESTIONS

Directions. Listen and then write the answers to the questions as they are given. Use the information you have written above.

Worksheet and Script.

1. ______________________________
(What does OAS stand for?)

2. ______________________________
(What is the abbreviation for General Electric?)

3. ______________________________
(What do the initials ABC stand for?)

4. ______________________________
(What is the abbreviation for International Business Machines?)

CONVERSATIONAL DICTATION: PRACTICE IN CONTEXT

EXAMPLE 1. TELEPHONE MESSAGE: STUDENTS REFERRED FOR SPECIAL ENGLISH

A. LISTENING AND WRITING INFORMATION

Directions. Listen to the following conversation. Fill in the information in the class list. Check your answer key as you finish each section.

Worksheet.

SUPPLEMENTARY CLASS LIST: ENGLISH 101

	Name	Country
1.		
2.		
3.		
4.		

Script.

A. *English Department.*

B. *Hello. This is Betty Anderson from the Foreign Student Admissions Office and I'd like to add four students to the class list for English Composition 101.*

A. *All right. I can take those names for you and give them to the Composition Advisor.*

B. *Thank you. The first name is Nicoletti--that's spelled--N-I-C-O-L-E-T-T-I--and the first initial is M. The next name is Watenabe--that's spelled--W-A-T-E-N-A-B-E and the first initial is K. The third name is Rodriguez--that's spelled--*

R-O D-R-I-G-U-E-Z--and the first initial is R. The last name is Akkooz--that's spelled A-K-K-O-O-Z--and the first initial is S.

A. *Do you want to give me the country for each student?*

B. *Sure. Miss Nicoletti is from Italy . . . Mr. Watenabe is from Japan . . . Mrs. Rodriguez is from Mexico . . . and Mr. Akkooz is from Saudi Arabia.*

A. *How do you spell Saudi Arabia?*

B. *That's--capital S-a-u-d-i, capital A-r-a-b-i-a.*

A. *Thanks. Any more students?*

B. *No, that's all for now. We might have one or two more tomorrow.*

A. *Well, just give us a call if you have any more.*

B. *Thanks, I will. 'Bye.*

A. *'Bye.*

B. LISTENING AND PROBLEM SOLVING

Directions. Listen to the following problem and complete it as directed.

Script. *Put the four names in alphabetical order according to the last name.*

* * *

C. LISTENING FOR DIRECTIONAL AND SPATIAL INFORMATION

The goal of the listening activities for practice in listening to and using directional and spatial information is to give students practice in (1) instant recognition and production of directional and spatial information in context, (2) listening to and responding to directional and spatial vocabulary and phrases, and (3) rapid manipulation of directional and spatial information.

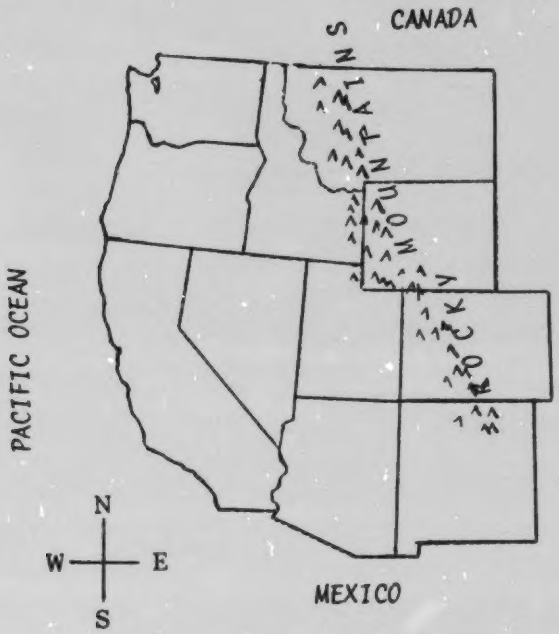
NARRATIVE DICTATION: PRACTICE IN CONTEXT

EXAMPLE 1. GEOGRAPHY INFORMATION: THE WESTERN UNITED STATES

A. LISTENING AND WRITING INFORMATION

Directions. Listen and fill in the names of the 11 western states. Check your answer key as you finish each section.

Worksheet.



Arizona
California
Colorado
Idaho
Montana
Nevada
New Mexico
Oregon
Utah
Washington
Wyoming

Script. *Eleven western states of the continental U.S. make up more than a third of the land area. The largest western state is California, which lies along the Pacific Ocean. . . . Just above California is Oregon . . . and just* *above Oregon is Washington. The population growth in these three westernmost states has been very rapid in recent years. The state just to the east of California is Nevada. Nevada is well-known for its gambling casinos. The state of Idaho lies to the east of Washington and Oregon and is north of Nevada. Idaho is famous for its delicious potatoes. Two states are to the east of Idaho--the larger is Montana--and the smaller is Wyoming. Both Montana and Wyoming are beautiful mountainous states. Utah lies below Wyoming, a little to the west, while Colorado lies below Wyoming, a little to the east. Colorado is famous for its beautiful scenery and Utah is famous for its Great Salt Lake. Finally, New Mexico is south of Colorado . . . and Arizona is south of Utah. Many Indian reservations are located in New Mexico and Arizona. All eleven western states are favorite vacation spots with a wide variety of natural and man-made attractions.*

B. LISTENING AND ANSWERING QUESTIONS

Directions. Listen to each statement. Consult the map. If the answer is TRUE, circle T. If the answer is FALSE, circle F. (Number 1 is done for you.)

Worksheet and Script.

1. T [✓ F]
(The three westernmost states are New Mexico, Utah, and Montana.)

2. T F
(The two northwest states are Washington and Oregon.)

3. T F
(Idaho lies to the east of Montana and Wyoming.)

4. T F
(The four states of Colorado, Utah, New Mexico, and Arizona touch each other at one point.)

5. T F
(The three westernmost states are California, Oregon, and Washington.)

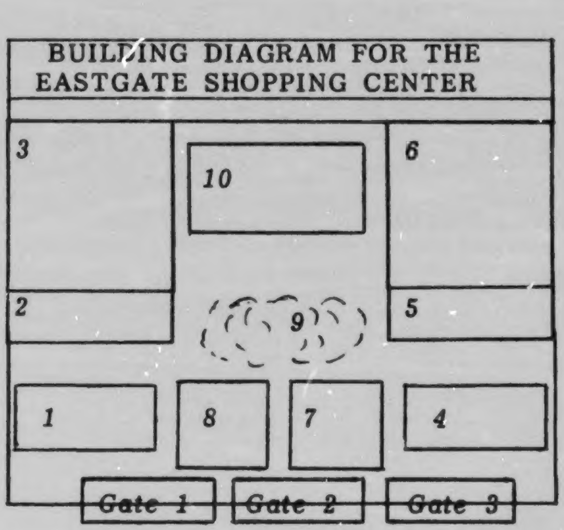
CONVERSATIONAL DICTATION: PRACTICE IN CONTEXT

EXAMPLE 1. TELEPHONE MESSAGE: BUILDING DIAGRAM

A. LISTENING AND WRITING INFORMATION

Directions. Listen to the following conversation. Fill in the information on the diagram. Check your answer key as you finish each section.

Worksheet.


BUILDING DIAGRAM FOR THE EASTGATE SHOPPING CENTER
3
10
6
2
9
5
1
8
7
4
Gate 1
Gate 2
Gate 3

bakery
bank
beauty shop
candy store
department store
garden
grocery store
restaurant
sports shop
theater

Script.

A. *Good morning. Richfield Architectural Consultants.*
B. *Good morning. Is Bob Richfield in, please?*
C. *Yes he is. Who shall I say is calling?*

B. This is Jim Kennedy. (pause)
C. Jim, hi! This is Bob.
B. Hi, Bob. Sorry to bother you so early but I'm kind of puzzled by the diagram you sent me for the new shopping center project.
C. Puzzled? What's the matter?
B. Well--the diagram's blank!
C. Blank! You're kidding!
B. Nope. It's as blank as can be.
C. I'm sorry, Jim. We sent you the wrong one. I'll send a new one right away.
B. No, that's O.K. Just fill me in on what's what and I'll write it on this blank one.
C. Well, O.K.--but we'll send another one over, pronto. Now, if you start on the left-hand side, the shop just to the left of Gate One is the candy shop. . . . Just behind the candy shop is the bank . . . and the department store is behind the bank. Then on the right side, the building to the right of Gate Three is the bakery . . . and the building in back of the bakery is the beauty shop . . . and the grocery store is behind the beauty shop. The building on the right side of Gate Two is the sports shop . . . the building to the left of the middle gate is the restaurant. There's a big garden directly behind the sports shop and the restaurant. Finally, the big building behind the garden is the theater.
B. I think I got all of them, but let me repeat. (repeats)
C. Right. You got them all.

B. I'll look this over and call you back tomorrow about the plans.
C. Good. Sorry we slipped up.
B. That's O.K. No harm done. I'll talk to you tomorrow then.
C. Fine, goodbye, Jim.
B. Goodbye, Bob.

B. LISTENING AND PROBLEM SOLVING

Directions. Listen to the following problem and complete it as directed.

Script. *List the three largest buildings. Then list the four smallest ones. Finally, list the two middle-size buildings.*

* * *

D. LISTENING FOR TIME AND TEMPORAL INFORMATION

The goal of the listening activities for practice in listening to and using time and temporal information is to give students practice in (1) instant recognition and production of time and temporal information in context, (2) listening to and responding to time and temporal vocabulary and phrases, and (3) rapid manipulation of time and temporal information.

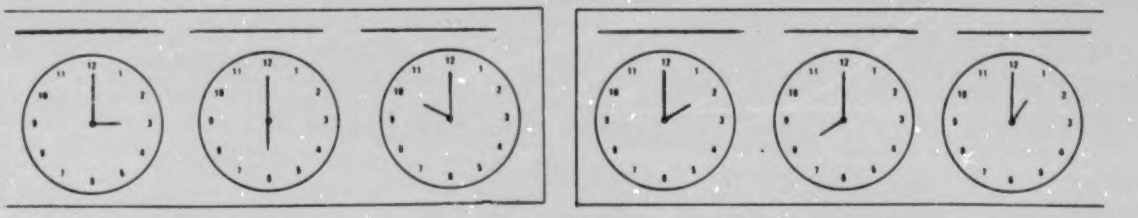
NARRATIVE DICTATION: PRACTICE IN CONTEXT

EXAMPLE 1. INTERNATIONAL TIME ZONES

A. LISTENING AND WRITING INFORMATION

Directions. Listen and write the name of the city above the appropriate clock. Check your answer key as you finish each section.

Worksheet.



Script. *The Trans-world Travel Agency will open next week in the Northgate Shopping Mall. On Monday the workmen installed six big clocks for the main office of the agency. The travel agents consulted their maps and set the clocks as follows. They set the clock for Tokyo at 10:00 p.m. Then they set the clock for Calcutta at a time four hours earlier than Tokyo time. Next, the Cairo clock was set at a time three hours earlier than the time in Calcutta. The Hawaii clock was set at 2:00 a.m. Then the New York clock was set for a time six hours later than Hawaii time. Finally, the* *clock for London was set for a time five hours later than New York time.*

B. LISTENING AND ANSWERING QUESTIONS: MULTIPLE CHOICE

Directions. Listen to each question. Consult the six clocks. Circle the letter of the correct answer, a, b, or c. (Number 1 is done for you.)

Worksheet and *Script*. *Bob arrived at London airport at 2:30 p.m. He decided to telephone his family in New York immediately. What time was it in New York when it was 2:30 p.m. in London?*

1. a. It was 1:30 p.m.
   b. It was 12:00 midnight.
   [✓ c.] It was 9:30 a.m.

Bill wants to call his friend in Hawaii at 11:00 a.m. New York time. What time will it be in Hawaii when it is 11:00 a.m. in New York?

2. a. It will be 5:00 a.m.
   b. It will be 10:00 a.m.
   c. The time will be the same.

The students left Tokyo at 10:00 p.m. on a plane to Calcutta. The flight took two hours. What time was it in Calcutta when they arrived?

3. a. It was 10:00 p.m.
   b. It was 11:00 p.m.
   c. It was 8:00 p.m.

CONVERSATIONAL DICTATION: PRACTICE IN CONTEXT

EXAMPLE 1. TELEPHONE INFORMATION: BUS SCHEDULE

A. LISTENING AND WRITING INFORMATION

Directions. Listen to the following conversation. Fill in the information on the Bus Schedule. Check your answer key as you finish each section.

Worksheet.

BUS SCHEDULE		
Departures to Chicago		
A.M.	P.M.	
________	________	________
________	________	________
________	________	________
________	________	________

Script.

A. *Good afternoon. Greyhound.*
B. *Is this the Greyhound bus terminal?*
A. *Yes, Ma'am.*
B. *I'd like some information, please.*
A. *O.K. What can I do for you?*
B. *Well--I need to know the bus schedule to Chicago.*
A. *O.K. The next one'll be leaving here at 11:30--that's a.m.--then 1:10 p.m., 1:40, 3:25, 3:50, 5:15, 6:25, 8:15, and 10:10 tonight.*
B. *Could you give me those again so I can write them down?*

A. *Sure. 11:30 (a.m.), then 1:10, 1:40, 3:25, 3:50, 5:15, 6:25, 8:15, and 10:10 tonight.*
B. *Thanks. I got them all written down. Are there any buses earlier in the morning?*
A. *Oh, sure! At 6:30--that's a.m.--then 8:15, and then 10:05.*
B. *Thanks very much for your help. 'Bye.*
A. *You're welcome. 'Bye.*

B. LISTENING AND PROBLEM SOLVING

Directions. Listen to the following problem and complete it as directed.

Script. *Bill and Bob are both from Chicago. They plan to go home to Chicago this weekend as soon as their classes are over. Bill's last class is over at 1:45 and Bob's last class is over at 4:15. The bus station is only five minutes from the campus. What bus can Bill catch? What bus can Bob catch?*

* * *

E. LISTENING FOR DATES AND CHRONOLOGICAL INFORMATION

The goal of the listening activities for practice in listening to and using dates and chronological information is to give students practice in (1) instant recognition and production of dates and chronological information in context, (2) listening to and responding to dates and chronological vocabulary and phrases, and (3) rapid manipulation of dates and chronological information.

NARRATIVE DICTATION: PRACTICE IN CONTEXT

EXAMPLE 1. CHRONOLOGICAL REVIEW OF WORLD POPULATION

A. LISTENING AND WRITING INFORMATION

Directions. Listen and fill in the blanks. Check your answer key as you finish each section.

Worksheet and *Script*. The date *(6000 B.C.)* is the date that experts use as a beginning point for the 'Dawn of Civilization.' The total population at that time was probably around *(8 million)* people. By the year *(100 A.D.)* it is estimated that the population had increased to a figure of approximately *(150 million)* people. In the year *(1600)* the population had risen to a figure of *(500 million)* people. By the year *(1820)* the population of the world had hit the *(1 billion)* mark. In *(1900)* the population was around *(1½ billion)* and had risen to *(2 billion)* by the year *(1930)*. In *(1975)* the population figure was over *(3 billion)* people. It is now estimated that the population of the world will climb to *(6 billion)* people by the year *(2000)*. Who knows what the population will be in another hundred years!

B. LISTENING AND ANSWERING QUESTIONS

Directions. Listen and then write the answers to the questions as they are given. Use the information you have written above.

Worksheet and Script.

1. ______________________________
(In what year did the world population reach 1 billion?)

2. ______________________________
(What was the population increase between the years 1600 and 1900?)

3. ______________________________
(How many years between the world population of 1 billion and 2 billion?)

4. ______________________________
(How many years between the world population of 2 billion and 3 billion?)

CONVERSATIONAL DICTATION: PRACTICE IN CONTEXT

EXAMPLE 1. TELEPHONE INFORMATION: COLLEGE REGISTRATION INFORMATION FOR NEWSPAPER PUBLICITY

A. LISTENING AND WRITING INFORMATION

Directions. Listen to the following conversation. Fill in the information on the newspaper Announcements Data Sheet. Check your answer key as you finish each section.

Worksheet.

ANNOUNCEMENTS DATA SHEET:
THE DAILY CITY JOURNAL

Event: ____________________

Dates and times: ____________________

Place: ____________________

Additional information: ____________________

Contact person and telephone number: ____________________

Script.

A. Good morning. Daily City Journal.
B. Hi. I'm calling for Richland Community College and I have

some information about our spring/summer registration.

A. *All right. Let me give you the Announcements desk.*

B. *Thanks.*

C. *Announcements desk.*

B. *This is Jane Dixon in the registrar's office at Richland Community College with some information on our spring/summer registration. Could we get it in Saturday's paper?*

C. *Sure. No problem. Shoot.*

B. *O.K. Registration at Richland Community College for spring and summer classes will begin on Tuesday, April 12 and continue through Friday, April 29. Daily hours are from 8:00 a.m. to 5:00 p.m., Monday through Friday. Special night registration hours will be on April 13, 15, 17, 19, and 28 from 6:30 to 8:30 p.m. Spring classes will begin on Monday, May 2 and end on Friday, June 17, and summer classes will begin on Monday, June 20 and end on Friday, August 5. Registration will be possible at two locations: the Student Center on the Richland Community College campus and Richland High School. Tuition for all classes must be paid in full at the time of registration. Tuition is $24 dollars per credit hour. Visa, American Express, or Master Card will be accepted. That's all.*

C. *All right. Could I have your name and telephone number please?*

B. *Jane Dixon--254-6668.*

C. *Thanks. Let me read the information over to you for any mistakes. (repeat)*
B. *No mistakes. You might add that time schedules and course descriptions are available any time at the Richland Community College Student Center.*
C. *Right. That'll be in Saturday's paper, then.*
B. *Thanks very much.*
C. *You're welcome.*
B. *Goodbye.*
C. *Goodbye.*

B. LISTENING AND PROBLEM SOLVING

Directions. Listen to the following problem and complete it as directed.

Script. *Jim works from 9:00 a.m. to 4:00 p.m. Monday through Friday, and his wife Nancy works in the evenings from 7:30 to 10:30 p.m. When can each of them register for classes at Richland Community College? When can the two of them go together to register?*

* * *

F. LISTENING FOR MEASUREMENTS AND AMOUNTS INFORMATION

The goal of the activities for practice in listening to and using measurements and amounts information is to give students practice in (1) instant recognition and production of measurements and amounts information in context, (2) listening to and responding to measurements and amounts vocabulary and phrases, and (3) rapid manipulation of information related to measurements and amounts--both quantities and qualities.

NARRATIVE DICTATION: PRACTICE IN CONTEXT

EXAMPLE 1. WEIGHTS AND MEASURES CONVERSION INFORMATION

A. LISTENING AND WRITING INFORMATION

Directions. Listen and write the information about comparative measurements and amounts. Check your answer key as you finish each section.

Worksheet.

A VISITOR'S GUIDE TO U.S.
WEIGHTS AND MEASURES

1. Length: ____________________
2. Length: ____________________
3. Weight: ____________________
4. Weight: ____________________
5. Liquid: ____________________
6. Liquid: ____________________
7. Distance: ____________________
8. Temperature: ____________________

Script. *Many countries of the world use the metric system of weights and measurements. However, the United States uses quite a different system of weights and measurements. Visitors to the U.S. often are confused by the new system they find. The following eight items are the ones that are used the most. The conversion guide for these eight items is: In LENGTH: (1) one yard, in U.S. measurement, is equal to .91 meters and (2) one inch, in U.S. measurement, is equal to 2.54 centimeters. In WEIGHT: (3) one ounce, in U.S. measurement, is equal to 28.35 grams, and (4) one pound, in U.S. measurement, is equal to .45 kilograms. In LIQUID: (5) one quart,* *in U.S. measurements, is equal to .96 liters and (6) one gallon, in U.S. measurement, is equal to 3.78 liters. In DISTANCE: (7) one mile, in U.S. measurement, is equal to 1.6 kilometers. Finally, in the measurement of TEMPERATURE: (8) the freezing point--32 degrees in the Fahrenheit measurement used in the U.S.--is equal to zero degrees, Centigrade.*

B. LISTENING AND ANSWERING QUESTIONS: TRUE/FALSE

Directions. Listen to each statement. Consult the Visitor's Guide to U.S. Weights and Measures. If the answer is TRUE, circle T. If the answer is FALSE, circle F. (Number 1 is done for you.)

Worksheet and *Script*.

1. [✓ T] F
(One meter is slightly longer than one yard.)

2. T F
(An inch is longer than a centimeter.)

3. T F
(One kilogram is equal to about 2 and 1/10 pounds.)

4. T F
(One gallon is about equal to 3 and three-quarters liters.)

5. T F
(Forty degrees Fahrenheit is warmer than 40 degrees Centigrade.)

LECTURE DICTATION: PRACTICE IN CONTEXT

EXAMPLE 1. INFORMATION IN A PUBLIC LECTURE: ROCKETS

A. LISTENING AND WRITING INFORMATION

Directions. Listen to the following excerpt from a public lecture delivered by Wernher von Braun. In this excerpt, von Braun is describing some slides of the Saturn 5 rocket used in the launch of the Apollo 11 mission to the moon. Take notes of each of the measurements given in this portion of the lecture. Check your answer key.

Worksheet.

MEASUREMENT NOTES ON THE SATURN 5 ROCKET

1. (length) __________
2. (weight) __________
3. (total engines) __________
4. (engines to "push it up") __________
5. (pounds of thrust) __________
6. (horsepower) __________
7. (horsepower converted into noise) __________
8. (attendance) __________

Script. *Dr. von Braun: Now I brought a few slides along . . . for my lecture here tonight . . . that I propose to show you . . . but I couldn't resist the temptation . . . to first show you a* *few slides about Apollo, itself, and then I will go on and meet my promised talk to you about the space program after Apollo, which I am convinced is full of interesting promises. So can I have the first slide. (pause) 'n you focus that a little better? Focus . . . please. (laughter from the audience) Oh. Ah . . . Mm . . . This, of course, is the Saturn 5 at takeoff. And now a few statistics . . . interesting about this rocket . . . it is 360 feet long . . . and weighs approximately 3000 tons at takeoff. That's about the weight of a light naval cruiser . . . needs six engines . . . and at least five engines that push it up with a thrust of seven and a half million pounds . . . uh . . . produce about a hundred sixty million (160,000,000) horsepower in this process. It is said that about one million horsepower is converted into noise. (laughter from audience) The Cape . . . ah . . . Cape Kennedy--seems to be the only area in the world where people appreciate noise, because most of our launches were attended by approximately a million people.*

B. LISTENING PROBLEM SOLVING

Directions. Write a brief but complete summary of the measurement information given in the lecture. When you have finished, check your answer key.

II.3 Situational/Functional/Informational Listening Practice

Situational/functional/informational listening is another facet of functional listening and vocabulary building. In some ways, the activities described in this section are similar to those presented in the notional/informational section. That is, the listening focus continues to be on the language message, not language form. Again, students can be encouraged to be selective in their listening (i.e., something like 'skim' listening), to concentrate on listening in order to cope with the specific listening task at hand, and to tolerate parts of the information that may not be 'understood.'

The listening activities in this section differ from the ones in the previous section in the following ways:

(1) They are organized around selected language settings and situations of different types (including listening to recorded telephone messages, telephone business conversations, in-person business conversations, interviews, demonstration-discussions, and 'semi-serious' mini-lectures).
(2) They are concerned with analyzing some of the special functions of the language used in the different settings and situations (including the social context, the

roles of the participants, and the purposes of the communication).

(3) They ask students to turn some of their listening attention to the nature and the intent of the whole message--and/or particular parts of it--and encourage 'reading between the lines' of aural texts.

(4) They include attention to the kinds of strategies used by speakers to deal with misunderstandings and to keep conversations going.

Again, it is important to stress that this kind of listening practice is concerned not just with receiving information but also with doing something purposeful with the information.

* * *

A. RECORDED TELEPHONE MESSAGES

Recorded messages are an example of a very restricted form of one-way communication. Ordinarily they are for business purposes and their primary language function is the giving of information--including factual data, descriptions, instructions, explanations, etc. Often the message is repeated so that the caller can listen as many times as necessary to get the information. In most cases the caller can redial the telephone number to listen more than once.

The examples of recorded telephone messages in this section range from easy--a very short amount of simple information (i.e., a recorded time report)--to longer, more detailed, and more complex information (i.e., a recorded instructional message from a passport office).

The students are asked to listen for two kinds of information: (1) the factual content of the message and (2) other features of the message such as the nature, the intent, the quality, the social context, the attitude and level of formality of the speaker, etc. Analysis of this type helps students begin to become aware of the importance of social contexts and purposes of communication that 'go beyond' the words and are often essential in helping interpret the 'real' meaning of a message. That is, it helps students begin to 'read between the lines' of an aural text.

Students can be encouraged to replay the tape as many times as necessary to get the information. Answer keys should be provided so that they may check their answers immediately upon completion of the lesson. Students should feel free to ask the teacher/monitor for help if they have any questions.

RECORDED TELEPHONE MESSAGES

EXAMPLE 1. TIME CHECK

A. INTRODUCTION (recorded on the tape preceding the telephone message)

You will hear a series of recorded time reports. The exact time will be given every ten seconds, that is, at ten-second intervals.

B. LISTENING TASK (also recorded on the tape preceding the telephone message)

Listen and write the missing words on the lines. Replay the tape as many times as you wish. Ask the teacher for help if you have any questions. Check your answer key as you finish each section.

Worksheet and *Script*.

At the tone the *(time)* will be 3:50
and *(ten)* seconds.
(BEEP)
At the tone the *(time)* will be 3:50
and *(twenty)* seconds.
(BEEP)
At the tone the *(time)* will be *(3:50)*
and *(thirty)* seconds.
(BEEP)
At the *(tone)* the time will be *(3:50)*
and *(forty)* *(seconds)*.
(BEEP)
At the *(tone)* the *(time)* will be 3:50
and *(fifty)* *(seconds)*.
(BEEP)
At the tone the time will be *(3:51)*
exactly.
(BEEP)
At the tone the time will be *(3:51)*
and *(ten)* *(seconds)*.
(BEEP)

C. INFORMATION QUESTIONS (may be presented aurally on the tape, visually on the worksheet, or both)

Directions. Answer the following questions. Use the information you have just written.

1. How many times was the time given?__________________
2. What was the first time given?

____
3. What was the last time given?

____

D. ANALYSIS QUESTIONS (may be presented aurally on the tape, visually on the worksheet, or both)

Directions. Circle the letter of the answer you think is the correct one. More than one answer may be circled if you wish.

1. How many voices did you hear?
   a. three
   b. two
   c. one

2. How would you describe the voice?
   a. very friendly
   b. very tired
   c. very mechanical

EXAMPLE 2. THEATRE MESSAGE

A. INTRODUCTION (recorded on the tape preceding the telephone message)

You will hear a voice say, "This is a recorded message from your Northgate Movies located next to J.C. Penney's in the Northgate Shopping Center. Our feature today in Theatre 1 and Theatre 3 is a re-run of *Cleopatra*." The voice then gives six show times and other information.

B. LISTENING TASK (recorded on the tape preceding the telephone message)

Listen and get the location, the show times and prices, and the names of the movie stars. Replay the tape as many times as you wish to get the information. Ask the teacher for help if you have any questions. Check your answer key as you finish each section.

C. INFORMATION QUESTIONS

1. Where is the Northgate movie theatre located? (two prepositional phrases of place)
2. What are the six show times?
3. What is the price for adults?

   for children under twelve?
4. Write the names of the two movie stars.

D. ANALYSIS QUESTIONS

1. What information is given in the first five words?

2. Do you think the voice was that of a young person or an older person?

3. Was the voice clear and easy to understand?

4. Was the voice friendly?

5. Write one additional question that you might ask; write the answer.

Script. *This is a recorded message from your Northgate Movies located next to J.C. Penney's in the Northgate Shopping Center. Our feature today in Theatre 1 and Theatre 3 is a re-run of Cleopatra, starring Elizabeth Taylor and Richard Burton. Show times are at 1:20, 3:20, 4:45, 6:45, 9:15, and 11:15. All seats are $4.50 for adults and $2.00 for children under twelve. If you have any further questions, please call 568-7878. Thank you for calling your United Artists.*

EXAMPLE 3. WEATHER AND ROAD CONDITION REPORT

A. INTRODUCTION (recorded on the tape preceding the telephone message)

You will hear an information bulletin from the Highway Patrol Office of a large state in the western United States. The voice gives information about road conditions and weather conditions.

B. LISTENING TASK (recorded on the tape preceding the telephone message)

Listen and get the information needed to answer the questions on the worksheet. Replay the tape as necessary. Ask the teacher for help if you have any questions. Check your answer key as you finish each section.

C. INFORMATION QUESTIONS

1. What is the name of the large western state?
   ____
2. What is the name of the county? (Hint: It's also a color.)
   ____
3. What is the weather report for the county?
   ____
4. What is the date of the report?
   ____
5. For what city is rain predicted?
   ____

D. ANALYSIS QUESTIONS

1. What two kinds of identifying information are given in the opening line?
   ____

2. Identify the two parts of the conversation closing given in the last two lines.

    ____

3. Was the voice a man's voice or a woman's voice?

    ____

4. Do you think the person was a real member of the Highway Patrol or do you think the person was a trained radio announcer? Why?

    ____

Script. *This is a weather information and road bulletin from the California Highway Patrol Office . . . March 8th, at five p.m. All major freeways in Orange County are open and traffic is normal for this time of day. The weather for Orange County is cloudy and overcast. Heavy rain is predicted tonight for the city of San Diego. Temperatures tonight will be in the low sixties. This concludes your road and weather report. Thank you for calling. Drive carefully.*

EXAMPLE 4. DIAL-A-DATE MESSAGE

A. INTRODUCTION (recorded on the tape preceding the telephone message)

You will hear a voice say, "Hi there. This is Trustworthy Dial-A-Date. We're not open right now, but I'd like to give you our address." The voice goes on to give the address and a description of the location. It also gives instructions for leaving a person's name and number.

B. LISTENING TASK (recorded on the tape preceding the telephone message)

Listen and get the address, the location, the hours, and the final closing line of the message. Replay the tape as necessary. Ask the teacher for help if you have any questions. Check your answer key as you finish each section.

C. INFORMATION QUESTIONS

1. What is the street address of Trustworthy Dial-A-Date?
   ____
2. What is the location?
   ____
3. What hours is Trustworthy Dial-A-Date open?
   ____
4. Write the closing line of the message.
   ____

D. ANALYSIS QUESTIONS

1. How would you describe the greeting at the beginning of the telephone message? (formal or informal; friendly or unfriendly; etc.)
   ____

2. Can you suggest other greetings that might be used?

3. What is the intent of the message?
   a. To encourage the caller to call back?
   b. To discourage the caller from calling back?

   Why did you choose (a) or (b)?

4. How would you describe the closing statement of the message? (friendly or unfriendly; inviting or not inviting; etc.)

5. Do you think this kind of message is a good advertisement for Trustworthy Dial-A-Date? Why?

Script. *Hi there! This is your Trustworthy Dial-A-Date. We're not open right now . . . but I'd like to give you our address. Got a pencil handy? . . . Ready? Here we go. Our address is 946 Main Street in downtown Miami. Got that? 946 Main Street. We're on the corner of Main Street and Broadway . . . and we're right next to the Bank of America. Just come on in any time! We're open from 10:30 a.m. until midnight. If you'd like us to return your call, just leave your name and your number at the tone. We promise to call you first thing in the morning. Thanks for calling and I hope to meet you soon! (BEEP)*

EXAMPLE 5. PASSPORT OFFICE INFORMATION
(easy version)

A. INTRODUCTION (recorded on the tape preceding the telephone message)

You will hear a message from the passport office in the Federal Building. The speaker gives information about the items that a passport applicant must bring to the office in order to get a passport.

B. LISTENING TASK (recorded on the tape preceding the telephone message)

Listen carefully. Answer the following questions. Write down the four items that the passport applicant must bring. Replay the tape as many times as you wish. Ask the teacher for help if necessary. Check your answer key as you finish each section.

C. INFORMATION QUESTIONS

1. What hours and days is the passport office open?
   ____
2. Where is the passport office located?
   ____
3. List the four items that a passport applicant must bring.
   (1)______________________________
   (2)______________________________
   (3)______________________________
   (4)______________________________
4. How soon will the passport be ready?
   ____

D. ANALYSIS QUESTIONS

1. Was the voice a man's voice or a woman's voice?
   ____

2. Was the voice easy to understand or hard to understand? Explain.

3. What were the last two sentences spoken to close the message? Were they polite?

4. What were the first two sentences spoken to open the message? Were they polite?

Script. *Good afternoon! This is a recorded telephone message. The passport office is open from 8:45 a.m. to 5:30 p.m., Monday through Friday. It is located in the Federal Building, Room 442. Applicants must come in person and present the following items:*

One: Photographs. Two duplicate photographs taken within five or six months of the date of application. These must be full face of the applicant. Color photographs are acceptable. Snapshots and vending machine photographs are not acceptable.

Two: Proof of citizenship. This may be a certified record of birth, a previous passport, or a naturalization certificate.

Three: Personal identification. This may be a driver's license, a recently expired passport, or a government I.D. card.

Four: Fees. There is a federal fee of $10.00. You must also pay $4.50 in cash, for local fees.

Your passport will be ready in four or five weeks. For further information, please call 884-3415 between 10:00 a.m. and 4:00 p.m. Thank you for calling. Have a good trip!

* * *

B. TELEPHONE CONVERSATIONS: BUSINESS CALLS

Telephone conversations for business purposes usually are an informational exchange in which one person asks for information and the other person gives the information. The primary language function is the giving and the receiving of information--including factual data, descriptions, explanations, directions, instructions, etc. The person receiving the information may ask a number of different kinds of questions as the exchange proceeds. These may include requests for repetitions, clarification, verification, amplification, etc.

The examples of business telephone calls in this section range from a very short and simple kind of exchange (e.g., wrong number or number change) to longer, more involved exchanges (e.g., information about an airline reservation).

Again, the students are asked to listen for two kinds of information: (1) the factual content of the message and (2) other features of the message such as the nature of the exchange, the social context, the level of formality, and the kinds of strategies used by the speakers to deal with misunderstandings and keeping the conversation going.

EXAMPLE 1. NEW TELEPHONE NUMBER

A. INTRODUCTION (recorded on the tape preceding the telephone conversation)

You will hear the telephone operator say, "May I have the number you're dialing?" The caller gives the number and the operator then gives the caller the new number.

B. LISTENING TASK (recorded on the tape preceding the telephone conversation)

Listen carefully. Write the two numbers, the old one and the new one. Check your answers with the answer key.

C. INFORMATION QUESTIONS

1. What was the old number? ______________________________
2. What was the new number? ______________________________

D. ANALYSIS QUESTIONS

1. Draw a circle around each item below which, in your opinion, correctly describes the voice of the telephone operator.
   a. friendly
   b. unfriendly
   c. easy to understand
   d. hard to understand
   e. a woman's voice
   f. a man's voice

Script.

A. May I have the number you're dialing?
B. Yes. 554-1039.
A. 554-1039?
B. Yes. That's right.
A. The number has been changed. The new number is 554-2026.

B. *554-2025?*
A. *No. 554-2026.*
B. *Thank you.*
A. *You're welcome.*
B. *'Bye.*

EXAMPLE 2. NEW TELEPHONE NUMBER

A. INTRODUCTION (recorded on the tape preceding the telephone conversation)

You will hear the telephone operator say, "What number are you dialing?" The caller gives the number and the operator then gives the caller the new number.

B. LISTENING TASK (recorded on the tape preceding the telephone conversation)

Listen carefully. Write the two numbers, the old one and the new one. Check your answers with the answer key as you finish each section.

C. INFORMATION QUESTIONS

1. What was the old number? ____________________
2. What was the new number? ____________________

D. ANALYSIS QUESTIONS

1. Draw a circle around each item below which, in your opinion, correctly describes the voice of the telephone operator and the quality of the answer.
   a. helpful
   b. not very helpful
   c. easy to understand
   d. hard to understand
   e. a young voice
   f. an older voice
2. Listen to EXAMPLE 1 again. Compare the qualities of the voices of the two telephone operators and answer these questions:
   a. Which one was more friendly and helpful? ____________________

b. Which one was younger? ______________________________

c. Which one had the voice which was easier to understand? ______________________________

3. Listen to each of these two conversations again and answer the following questions. Ask the teacher/monitor for help if necessary.

   a. Write the first line spoken by the operator in each conversation.
   #1____________________________
   #2____________________________

   b. In your judgment, which question form is more polite? Why? ______________________________

   c. Write the fifth line spoken by the operator in each conversation.
   #1____________________________
   #2____________________________

   d. In your judgment, which voice sounds more sincere? Why? ______________________________

Script.
A. What number are you dialing?
B. 556-8061.
A. 556-8061?
B. Yes.
A. It's been changed to 449-5080.
B. What was that again?
A. 449-5080.
B. . . . 5080. Thank you.
A. You're welcome.
B. 'Bye.

EXAMPLE 3. NEW TELEPHONE NUMBER

A. INTRODUCTION (recorded on the tape preceding the telephone conversation)

You will hear the telephone operator say, "What number are you dialing, please?" The caller gives the number and the operator then gives the caller the new number.

B. LISTENING TASK (recorded on the tape preceding the telephone conversation)

Listen carefully. Write the answers to the following questions. Check your answers with the answer key.

C. INFORMATION QUESTIONS

1. What was the old number? ______________________________
2. What was the new number? ______________________________
3. What company did the caller want to call? ______________________________

D. ANALYSIS QUESTIONS

1. What polite word did the operator use in line #1? ______________________________
2. What two polite words did the caller use in the next-to-the-last line? ______________________________
3. What polite phrase is used by the operator at the end of the conversation in all three examples of NEW TELEPHONE NUMBER? ______________________________

Script.

A. *What number are you dialing, please?*
B. *773-9201.*
A. *The number's been changed to 884-6200.*
B. *884-6200. Is that the Main Street Auto Repair?*
A. *I'm not really sure about that.*
B. *OK. Thank you.*
A. *You're welcome.*

EXAMPLE 4. WRONG NUMBER

A. INTRODUCTION (recorded on the tape preceding the telephone conversation)

You will hear a three-line conversation.

B. LISTENING TASK (recorded on the tape preceding the telephone conversation)

Listen carefully. Write the entire conversation on the lines below. Check your answers with the answer key.

Line #1______________________________
Line #2______________________________
Line #3______________________________

C. INFORMATION QUESTIONS

1. What is the name of the store?
____
2. What time of day was this call made?
____

D. ANALYSIS QUESTIONS

1. What polite phrase does the caller use?
____
2. What polite phrase does the other party use?
____

Script.

A. Good morning. Broadway Drugstore.
B. Oh! I'm sorry. I've dialed the wrong number.
A. That's all right.

EXAMPLE 5. WRONG NUMBER

A. INTRODUCTION (recorded on the tape preceding the telephone conversation)

You will hear a short conversation involving a wrong number. The person who answers the telephone is especially helpful.

B. LISTENING TASK (recorded on the tape preceding the telephone conversation)

Listen carefully. Answer the following questions. Check your answers with the answer key.

C. INFORMATION QUESTIONS

1. What was the name of the store that answered the call?
   ____
2. What information was the caller trying to get?
   ____
3. What was the number of the bookstore?
   ____
4. What was the number the caller needed?
   ____

D. ANALYSIS QUESTIONS

1. Why does the bookstore get wrong number calls for the weather report?
   ____
2. How would you describe the bookstore clerk who answered the telephone?
   ____

Script.

A. Good morning. Broadway Bookstore.
B. Oh! I'm sorry. I have the wrong number.
A. That's OK. Were you calling for the weather?

B. *Yeah.*
A. *I can give you the number. It's 469-2040.*
B. *Gee. Thanks.*
A. *That's OK. We get a lot of wrong numbers on that. Our number is 468-2040 and the weather report number is 469-2040.*
B. *Thanks very much.*
A. *That's OK. 'Bye.*
B. *'Bye.*

EXAMPLE 6. BUS SCHEDULE

A. INTRODUCTION (recorded on the tape preceding the telephone conversation)

You will hear a brief telephone conversation. The customer asks the bus station clerk for information about the bus schedule to Boston.

B. LISTENING TASK (recorded on the tape preceding the telephone conversation)

Listen carefully. Answer the following questions about the name of the bus company and the afternoon, evening, and morning hours of the bus schedule to Boston. Replay the tape as many times as you wish. Check your answer key.

C. INFORMATION QUESTIONS

1. What is the name of the bus company?
____
2. What is the first time the clerk gives?
____
3. What is the latest time given for 'tonight'?
____
4. What three times are given for the morning buses?
____

D. ANALYSIS QUESTIONS

1. How many voices did you hear?
____
2. How many were women's voices? men's voices?
____
3. What socially 'polite' word did the customer use?
____
4. Did the clerk add any extra 'polite' words?
____

5. Was the clerk especially helpful? Explain.

Script.

A. *Good morning. Holiday.*
B. *Is this the Holiday Bus Terminal?*
A. *Yes, Ma'am.*
B. *I'd like some information, please.*
What is the bus schedule to Boston?
A. *Next one'll be leaving here at 11:30,*
then 1:10, 1:40, 3:25, 3:50, 5:15,
6:25, 8:15, and 10:10 tonight.
B. *What about . . . uh . . . earlier*
in the morning?
A. *6:30, 8:15, and 10:05.*
B. *Thank you.*
A. *Mm-hm.*

EXAMPLE 7. AIRLINE RESERVATIONS

A. INTRODUCTION (recorded on the tape preceding the telephone conversation)

You will hear a telephone conversation in which a customer calls an airline to make a travel reservation.

B. LISTENING TASK (recorded on the tape preceding the telephone conversation)

Listen carefully. Answer the following questions about dates, times, and the name of the airline. Replay the tape as many times as you wish. Check your answer key.

C. INFORMATION QUESTIONS

1. Dates:
   Going to Grand Rapids (day and month) ____________________

   Returning to Detroit (day and month) ____________________

2. Name of the airline ____________________

3. Flight times going to Grand Rapids:
   Leaving Detroit at (time) ____________________

   Arriving Grand Rapids at (time) ____________________

4. Flight times returning from Grand Rapids:
   Leaving Grand Rapids at (time) ____________________

   Arriving Detroit at (time) ____________________

D. ANALYSIS QUESTIONS

1. How many voices did you hear? ____________________

2. How many were women's voices? men's voices? ____________________

3. Do you think they both spoke the same dialect of American English? Explain.

4. What socially 'polite' word did the customer use in the beginning of the conversation?

5. Which person sounded more polite and helpful? Why?

Script.

S. (Secretary)
Good afternoon. Midwest Airlines.
C. (Customer)
Hello, I'd like to make a reservation, please.
S. Okay.
C. Going to Grand Rapids . . . on the twenty-eighth.
S. Of April?
C. Yes.
S. Okay.
C. And . . . ah . . . returning on the twenty-ninth.
S. All right.
C. Now on the twenty-eighth, I'd like something that would arrive . . . after 2:00 p.m. in Grand Rapids.
S. Okay . . . North Central has a flight that will leave at 1:40 . . . and arrive at 2:14.
C. Leaves Detroit at 1:40 . . . And arrives at two . . .
S. Fourteen.
C. Fourteen. All right. That would be fine.
S. All right.
C. And then I'd like to return . . . something leaving Grand Rapids after ten o'clock.

S. *A.M.?*
C. *Yes.*
S. *There'll be one at 10:30,*
getting in at 11:30.
C. *Okay. That's fine.*
. . . .

* * *

C. IN-PERSON BUSINESS CONVERSATIONS

In-person business conversations usually involve informational exchange. Often one person asks for information, and the other person gives the information. As with the telephone business conversations in Section B, a primary language function of in-person business conversations is the giving and receiving of information--including factual data, descriptions, explanations, directions, instructions, etc. The person receiving the information may ask a number of different kinds of questions as the exchange proceeds. These may include requests for repetitions, verification, amplification, and so forth.

EXAMPLE 1. CONVERSATION IN A FLOWER SHOP

A. INTRODUCTION (recorded on the tape preceding the conversation)

You will hear a short conversation in a local flower shop. Information is requested by a customer and is given by a clerk. The information concerns the prices of certain flowers and the colors available.

B. LISTENING TASK (recorded on the tape preceding the conversation)

Listen carefully and answer the following questions. The questions in Part C are 'fact' questions. The questions in Part D are 'judgment' questions in which you are asked to make some judgments about the speakers. These questions ask you to direct your attention to vocal qualities, attitudes, and features of speech. Replay the tape as many times as you wish to get the information. Ask the teacher for help if you have any questions. Check your answer key as you finish each section.

C. INFORMATION QUESTIONS

1. How much do long-stemmed red roses cost per dozen? boxed? arranged?
   ____
2. What charges are sometimes made in addition to the price of the flowers?
   ____
3. How much do the sweetheart roses (i.e., the baby roses) cost per dozen? boxed? arranged?
   ____
4. What three colors do the baby roses come in?
   ____

5. How much are the carnations per dozen? boxed? arranged?

6. What five colors do the carnations come in?

7. How much are the small orchids (i.e., the cymbidium orchids) each?

D. ANALYSIS QUESTIONS

1. How many voices did you hear?

2. Do you think the two speakers were speaking the same dialect of American English?

3. What kind of background noise did you hear?

4. Did the clerk give the customer enough time to write? Explain.

5. What polite question did the customer ask at the beginning of the conversation?

6. What was the clerk's polite answer?

Script.

A. *(Clerk)*
Good morning.
B. *(Customer)*
Good morning.
A. *May I help you?*
B. *Yes. Is this a bad time to ask for some information on prices?*
A. *No, I don't think so. What would you like to know and we'll try to find out for you.*
B. *All right. I wondered if you could give me some prices on cut flowers. First of all, how much cre your long-stemmed red roses?*

A. Did you want those to be boxed or arranged, or what?

B. Well. What do the prices run for them boxed?

A. Boxed, they are $31.50 for a dozen . . . (pausing as customer writes)

B. . . . $31.50 . . . and arranged? (writes information)

A. . . . arranged is $34.00 . . . and . . . plus tax and delivery if applicable. (pausing as customer writes)

B. All right. And what about sweethearts? The baby roses?

A. The sweetheart roses? Again, boxed or arranged or . . . ?

B. Both.

A. OK. Well, boxed will be $19.00 a dozen and arranged will be $21.00.

B. OK. (writing) And what colors do the baby roses come in?

A. The sweethearts? . . . in yellow, red, pink, primarily.

B. OK. (writing) And what about carnations? What are the prices on carnations?

A. OK. Carnations are $13.50 boxed . . . and $15.00 arranged . . . for a dozen . . . plus tax and delivery in all cases, of course.

B. (writing) And what colors do the carnations come in?

A. Red, pink, white, yellow, orange, . . . a number of colors, depending on what we have at the given time.

B. OK. And . . . let's see, just one more thing. Could you tell me about the small orchids? The cymbidium orchids I think they're called.

A. Cymbidium orchids . . . yeah.

B. And what do they run?

A. *Did you want those arranged . . . or what?*
B. *Well. Do they come as singles or . . . ?*
A. *Usually as singles . . . a single flower.*
B. *And how much are they a single flower?*
A. *Well. They're $7.50 just as is. If you want it arranged, you'd have to pay a little bit more.*
B. *All right. I think that's all I need to know just now. Thanks very much for your help. 'Bye.*
A. *You're very welcome. Bye-bye.*
B. *'Bye.*

EXAMPLE 2. ANSWERING A NEWSPAPER WANT AD

A. INTRODUCTION (recorded on the tape preceding the conversation)

You will hear a short conversation in which information is requested and received. Speaker B rings the doorbell and Speaker A answers. Speaker B has come to ask about a newspaper ad that advertised a set of Encyclopedia Britannica, a popular set of reference books. Speaker A wants to sell the books and Speaker B may want to buy the books if they are not too expensive and if they are in good condition.

B. LISTENING TASK (recorded on the tape preceding the conversation)

Listen carefully and answer the following questions. Some of the questions are 'fact' questions and some are 'judgment' questions. Replay the tape as many times as you wish to get the information. Check your answer key as you finish each section.

C. INFORMATION QUESTIONS

1. When did the customer (Speaker B) see the ad in the newspaper? ______
2. What was the date? ______
3. What was the year in which the Encyclopedia was published? ______
4. How many volumes? ______
5. What price is the seller (Speaker A) asking for the set? ______

6. How much did the seller (Speaker A) pay for the set?

7. What is the retail value?

8. What kind of condition is the set in?

D. ANALYSIS QUESTIONS

1. How many speakers did you hear?

2. How many were men's voices? women's voices?

3. Was the seller (Speaker A) helpful or not helpful? Explain.

4. Who dominated the conversation? Explain.

Script.

A. *Hello.*

B. *Hello. I saw an ad in the Dallas Star last night.*

A. *Mm . . . Hm . . .*

B. *Yesterday's . . . Tuesday, January twentieth . . . for a set of . . . uh . . . Encyclopedia Britannica.*

A. *Yes.*

B. *Could you tell me . . . have you sold it?*

A. *No. I have not sold it yet.*

B. *Uh . . . could I have some information?*

A. *Uh . . . yeah . . . well . . . it's a nineteen . . .*

B. *What . . . what year is it?*

A. *It's the eighty-two. It's the latest edition.*

B. *I see. And how many volumes is that?*

A. *That's thirty volumes.*

B. *Thirty. And what are you asking?*
A. *Four fifty. I paid six fifty for it. I've had it for about a year.*
B. *I see . . . that's four hundred and fifty.*
A. *Mm . . . hm.*
B. *. . . And new its six hundred?*
A. *Well . . . I paid six fifty for it. . . . I guess the retail value is seven ninety-eight.*
B. *Mm . . . hm. Okay . . . and what kind of condition is it in?*
A. *It's in new condition . . . It hasn't really been used at all.*
B. *Can I see it?*
A. *Sure. Come in.*
. . . .

* * *

D. INTERVIEWS (VIDEO OR AUDIO)

The term 'interview' can be broadly defined. It can include samples that range from very simple informal question-and-answer exchanges that could qualify as 'informal' interviews to more sophisticated formal interviews that involve prominent people.

Some of the features that can be controlled and/or adjusted in order to create variety as well as levels of difficulty include the following:

(1) Short or long interviews
(2) Simple or complex interviews
(3) 'Heavy' and serious or 'light' and humorous interviews
(4) Real or staged interviews
(5) Face-to-face or telephone interviews
(6) Excerpts of interviews recorded from other sources (i.e., radio or television interviews)
(7) Timely interviews (which have a short language laboratory 'shelf-life') or interviews with enduring qualities

Putting together a series of self-access/self-study listening activities using interviews as the language setting can be a challenging but rewarding enterprise. Several teachers can work together as a taping or filming crew. Students in advanced levels can be included in both the planning and the analysis of the interview and the preparation of the worksheets for self-study lessons.

Some of the interviews for listening packets can be original ones that are (1) locally relevant, (2) program-specific, and (3) personalized to include staff, students, and community contacts.

As in business conversations in Sections B and C, a primary language function of an interview is the requesting and providing of information. In formal interviews, the questions may be limited to certain subjects or aspects of certain subjects. Some formal interviews are preplanned, so that both the interviewer and the interviewee know exactly what questions will be asked. In informal interviews, there may be no such limitations.

As in the preceding sections, the students are again asked to listen for two kinds of information. The first kind of information is factual content. The other involves features of the interview exchange, including the social context, the level of formality, the kinds of strategies used by the speakers to deal with misunderstandings, ways to keep the interview going, etc.

Especially with interview tapes, students should be encouraged to replay the video or audio tape as many times as necessary and to ask the teacher/monitor for help if they have any questions.

EXAMPLE 1. TELEVISION INTERVIEW WITH THE DIRECTOR OF AN ENGLISH LANGUAGE INSTITUTE

A. INTRODUCTION (recorded on the tape preceding the interview)

The scene is in the Student Lounge of the English Language Institute. A television crew has come to film an interview with the director of the institute The topic of the interview is international students studying in the United States.

B. LISTENING TASK (recorded on the tape preceding the interview)

You will hear a two-minute interview. Listen carefully and take notes.

C. INFORMATION QUESTIONS

(Note: You may want to give these questions to students to use as they listen to the interview or you may want them to take notes before they see the questions. Students should be encouraged to replay the tape as many times as they wish.)

1. How many students were studying in the United States thirty years ago?
   ____
2. Approximately how many students are studying in the United States today?
   ____
3. Are most of the students graduate students or undergraduate students?
   ____
4. What are four of the eight most popular fields of study?
   ____

5. Do most of the students speak English when they come or do they learn it after they get here?

____

D. ANALYSIS QUESTIONS

1. Describe the attitude of the interviewer (i.e., friendly, helpful, unfriendly, tired, etc.).

____

2. Describe the attitude of the interviewee (i.e., friendly, helpful, unfriendly, angry, happy, etc.).

____

3. Do you think that the questions for the interview were planned in advance? Why?

____

Script.

A. *(Interviewer)*
Good afternoon, Mr. Jensen. Welcome to Two-minute News and Interviews.
B. *(Interviewee)*
Thank you. I'm very pleased to be here. Welcome to our English Language Institute!
A. *Thank you. Thank you. We'd like to find out a little bit about the international students studying in the United States.*
B. *What would you like to know?*
A. *First of all, how many students come to study in the United States every year?*
B. *Well, that's a difficult question to answer. Some schools are slow in reporting . . . and some schools forget to report at all.*
A. *Could you give us an estimate?*
B. *Well, thirty years ago, the answer would have been around seventeen or eighteen thousand. Today, however, the figure is probably*

in the neighborhood of three hundred and fifty thousand.

A. *Mm . . . That's a lot of students. Are most of them undergraduate students?*

B. *No. No. Most of them are graduate students.*

A. *I see. What are the most popular fields of study?*

B. *Well, our two top fields are engineering and business administration . . . and the next six fields are law, medicine, dentistry, physics, chemistry, and teacher training.*

A. *Do most of the students speak English when they come . . . or do they learn it after they get here?*

B. *That depends. Some of them speak only a little English when they come . . . but others are quite fluent already.*

A. *Thank you very much. Mr. Jensen.*

B. *You're quite welcome.*

A. *Tune in tomorrow at this same time for Two-minute News and Interviews.*

* * *

E. DEMONSTRATION AND GROUP DISCUSSION (VIDEO OR AUDIO)

Like the term 'interview' in Section D, the term 'demonstration' can be broadly defined. It can include very simple instructions given in a very carefully organized way with step-by-step information about 'how to do' something (such as how to unlock a door, how to turn on and adjust a radio or television, how to change a tire, how to make a hamburger, how to start a car, etc.). On a more sophisticated level, it might include procedures for conducting an interview survey or preparing a scientific experiment.

Some of the features that can be controlled and/or adjusted in order to create variety as well as levels of difficulty are those listed at the beginning of Section D.

A special feature of the listening activities in this section is the use of one central speaker who is giving the demonstration and two or three 'listeners' who become 'speakers' as they interact with the central speaker. They may repeat directions, rephrase the speaker's statements, ask and answer questions, and summarize for each other and for the speaker.

These listening lessons can give students practical experience in learning to attend to more than one speaker at a time, and yet at the same time following the main line of instructions. In simple activities of this kind, students can be asked to ignore all irrelevant remarks and make a simple list of the 'steps' of the process. This kind of listening experience gives students practice in coping with 'overtalk,' masking, interruptions, incomplete statements, false starts, hesitations, and a variety of kinds of conversational repair.

As with the interviews, putting together a series of self-access/self-study lessons using demonstration-discussions as the language setting can be a challenging but rewarding enterprise. Several teachers can work together as a taping or filming crew. Students in advanced levels can be included in planning the demonstrations, analyzing the results, and preparing the student worksheets for the packets.

EXAMPLE 1. VIDEO DEMONSTRATION-DISCUSSION OF 'HOW TO RUN A FILM PROJECTOR'

A. INTRODUCTION (recorded on the tape preceding the demonstration)

You will hear a two-minute demonstration of 'how to run a movie projector.' One major speaker will give the instructions, which include just eight basic steps. The speaker will be interrupted by three 'listeners' who will ask and answer questions, repeat directions, and rephrase.

B. LISTENING TASK (recorded on the tape preceding the demonstration)

Listen carefully. Take notes. Write down--in a list--only the eight steps needed to run a film projector. Ignore extra information. Then listen again and answer the information and analysis questions on the worksheet. Replay the tape as many times as you wish. Check your answer key.

C. INFORMATION QUESTION

1. List the main steps necessary in order to run a film projector. ____________________

D. ANALYSIS QUESTIONS

1. How many voices did you hear? ____________________
2. Do you feel the instructions for running a film projector were explained clearly? Why or why not? ____________________
3. Which one of the 'listeners' spoke the most? ____________________

4. Which one of the 'listeners' spoke the least?

5. Was the demonstration-discussion easy for you to understand? Why or why not?

6. How many of the eight steps given in the demonstration-discussion did you understand?

Script. *T = Teacher; B = Bob; M = Mary; J = Jim.*

T. OK. Is everybody here? No. We're missing . . . uh . . . Marv . . . and . . . uh . . . Mark.
B. No. No, Marv has a class . . . he can't be here this hour. . . .
M. . . . and I think Mark's preparing for his class at four o'clock. *(overtalk)*
B. . . . but he wasn't very busy . . . he had it all ready.
J. Should I go 'n' get him?
T. No, no. Thanks, Jim. It's getting too late. We'd better get started. I can catch them later . . . or maybe you can help them tomorrow. OK?
M. I can do that.
T. OK. We start. . . . The first thing we do is take off the cover. Now, I guess we could have figured that out. The thing to remember is that it does stick sometimes . . . so you really have to punch the metal piece hard to get the cover off.
B. & M. OK.
T. Next step . . . check to see that the power button is off before you
M. Off?
(overtalk) T. . . . plug it in. Yes, some people leave it on when they finish using

the machine but it should be turned off.

(overtalk) *B. . . . every time?*

T. Every time. Now, the next thing you do is take out the cord. . . .

M. From the back?

T. . . . from the back here . . . and plug it in. Now you know . . . you may need an adapter. . . .

(overtalk) *M. Adapter?*

T. Right. . . . Anybody know what an adapter is?

M. Yeah . . . you mean a . . .

B. Oh. It's one of those things . . .

M. . . . piece that has

(overtalk) *B. . . . one of those plugs that has just two prongs.*

M. . . . only two prongs.

M. & B. Right.

T. Right. All right. Now the next thing you do is move the two arms up . . . into position for the reels.

M. Two arms?

T. Two arms. The front one moves up one click . . .

M. . . . that's for the film . . .

T. . . . the back one moves up one click . . . and then up to a second click.

M. & B. . . . that's for the empty reel . . . .

M. Did you have to release it . . . or something . . . for the second click?

T. Yes. Right. You release it by pushing it in. Question, Jim?

J. Yeah. Will it go up a third click?

T. Yes . . . and that's the rewind position. We'll get to that later.

J. OK.

T. Now the next thing you do is turn the power on.
(long pause)

T. The next thing we do is put the film on the front arm.
(long pause)
T. And the next thing we do is put the empty reel on the back arm.
. . . .

* * *

F. 'SEMI-SERIOUS' MINILECTURES

'Semi-serious' minilectures are intended especially for elementary and low-intermediate students. The purpose is to give students experience with lecture-style listening, but on a very simple and very focused subject. The lecturer takes a paragraph of 'straight' expository writing (even information from an encyclopedia, almanac, or similar publication), and 'dresses it up' and delivers it in a true lecture-style format. The lecturer is especially careful to use a very large amount of redundancy--saying the same thing over several times with slight rephrasing or changes in phrase structure in order to use alternative but relatively equal ways to say the same thing. The lecturer also uses pause, stress, variations in rhythm, and variations in intonation to make the meaning explicit. In addition the lecturer writes notes on the board as the lecture proceeds and draws diagrams or pictures as needed.

Some of the features that can be controlled and/or adjusted in order to create variety as well as levels of difficulty are those listed at the beginning of Section D.

These 'semi-serious' minilectures can give students practical experience in lecture-style listening; yet they are presented in a format that enables them to cope with the information flow.

As with the interviews and demonstrations described in Sections D and E, putting together a series of self-access/self-study lessons using 'semi-serious' minilectures can be a challenging but rewarding enterprise. Again, several teachers can work together as a taping or filming crew and take turns being lecturers. Students in advanced levels can be included in lecturing, as well as in planning, in analyzing the results, and in preparing the student worksheets for the packets.

The narrative passages on pages 32, 38, 43, 53, 58, and 60 in Part Two of this book could be adapted and used as 'semi-serious' minilectures.

EXAMPLE 1. 'SEMI-SERIOUS' MINILECTURE ON THE ENGLISH DICTIONARY

A. INTRODUCTION (recorded on the tape preceding the lecture)

You will hear a five-minute minilecture on 'The English Dictionary.' The lecturer will repeat and rephrase information several times so that you can take notes. He will write some items on the blackboard.

B. LISTENING TASK (recorded on the tape preceding the lecture)

Listen carefully. Take complete notes of all the important points of information. Then answer the questions on the worksheet. Replay the tape as many times as you wish. Check your answer key.

C. INFORMATION QUESTIONS

1. How many words were there in the English dictionary in 1806? In 1822?

   ____

2. How many words are there in a complete and exhaustive English dictionary today?

   ____

3. What does the last answer depend on?

   ____

4. How many words do most people use?

   ____

5. What is the name of the dictionary?

   ____

6. How many pages of entries are there for the letter S?

   ____

7. What are the two least common letters to begin words?

   ____

8. How many entries are there for X?

   ____

D. ANALYSIS QUESTIONS

1. Describe the lecturer. (Was he happy/unhappy; serious/silly; helpful/not helpful?)

   ____

2. Was the lecture easy for you to understand? Why or why not?

   ____

3. How much of the lecture did you understand? (Circle the answer you think best describes your understanding of the lecture.) 25% 50% 75% 85% 95%

Script. *The lecture today is on The English Dictionary. . . . The English Dictionary.* (writes on the board) *Now then . . . what do we want to know . . . about the English dictionary? In fact . . . what do we want to know about the words . . . in the English dictionary? Most of you have an English dictionary right here in class with you . . . right now. What about the words in that English dictionary?*

(writes on the board) *Well, let's start with the year 1806--that's the year 1806. Write that down as the first date we want to talk about --1806. Now, in 1806, if someone had asked the question, How many words are there in the English dictionary? what do you suppose the answer would be? Well, I'll tell you. The answer would have been twenty-eight--that's twenty-eight--thousand words.* (writes on the board) *That is, in 1806 . . . there were about . . . twenty-eight thousand words . . . in a standard English dictionary.* (writes on the board) *But . . . by 1822--that's 1822--dictionaries had grown . . . and by 1822 there were seventy thousand words in the English dictionary. 1822 . . . about seventy thousand words. Now*

. . . if you ask today . . . how many words there are in the English dictionary . . . you have to say that the answer . . . depends on the kind of dictionary. If you . . . had a complete . . . exhaustive dictionary . . . of the English language of today . . . there would probably be six hundred fifty thousand words in it. That is . . . today . . . today . . . an English dictionary . . . *(writes on the board)* *a really complete English dictionary . . . would have about six hundred fifty thousand words. Now that's a lot of words! But don't worry! Most people don't use six hundred fifty thousand words.* *(writes on the board)* *Most people use only about sixty thousand words. Most people today . . . have a vocabulary of about . . . sixty thousand words . . . so you don't have to learn six hundred fifty thousand words to be like a native speaker of English. A recent college edition of Webster's New World Dictionary--a very common dictionary--the college edition of Webster's New World Dictionary . . . contained one hundred forty-two thousand entries . . .* *(writes on the board)* *one hundred forty-two thousand entries. Now entries are not the same thing as separate words. Not every entry is necessarily a separate word. Entries also . . . have things like . . . prefixes* *(writes on the board)* *. . . or abbreviations . . . all those are separate entries . . . even though they're not really separate words. So when I say that a recent college edition of Webster's New World Dictionary has a hundred and forty-two thousand entries . . . it doesn't really mean it has that many words.*

What is the most common letter in English . . . do you think for a word to begin with? If you think of all the words in English . . . what letter most commonly begins those words? Well, in Webster's . . . college edition of the New World Dictionary . . . the most . . . common letter . . . to begin a word . . . is S. *(writes on the board)* *S . . . has two hundred pages of entries! . . . in Webster's New World Dictionary . . . that's two hundred pages for S. That's a lot of pages! The second most common letter for beginnings of words . . . is C . . . and the C's in the dictionary . . . take one hundred sixty-seven pages. The least common . . . the least common . . . the two least common . . . letters to begin words in English are . . . X and Z. You probably guessed that. The second least common is Z. There are only six . . . pages of Z's. So . . . only . . . only six pages of Z's is not very many. The lowest number . . . the lowest number . . . in the dictionary . . . is X. X has only . . . one and a half pages . . . just one and a half pages in the dictionary for X. And on those one and a half pages . . . are just eighty-one entries. You know you could learn . . . all the entries in the dictionary that begin with X. How long do you think it would take you? That's the end of today's lecture. See you tomorrow.*[1]

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[1] Adapted from Morley (1972) by Robert Bley-Vroman as part of a series in collaboration witn John Haugen and Virginia Samuda.

II.4 Discrimination-Oriented Listening Practice

Discrimination-oriented listening practice is one facet of structural analysis listening and is an instructional activity that is familiar to second language teachers. The kinds of self-study materials suggested here for discrimination-oriented listening practice focus on two different views of spoken language: (1) the individual aspects, with particular attention to selected features of stress, rhythm, and intonation as well as vowel sounds, consonant sounds, and consonant clusters and (2) the global patterning of spoken English--the rhythmic flow of the stream of speech.

* * *

A. FEATURES OF STRESS, RHYTHM, AND INTONATION

Listening practice that directs conscious attention to selected features of stress, rhythm, and intonation can help learners develop an essential awareness that spoken language is not just a series of isolated words. It is especially important to introduce listening practice with these features early in second language instruction in order to help learners acquire a sense of the dynamic nature of spoken language.

In spoken language, words are connected to each other in groups that 'follow' grammar with pause points between groups of words, not after each individual word. Moreover, the words in the word groups are linked together in flowing patterns of stress, rhythm, and intonation. Focusing learners' listening attention on these aspects of speech can enhance both auditory discrimination abilities and aural comprehension skills, as well as the learners' use of spoken English.

A.1 Listening Practice for *Stressed Syllables* in Words

English words of two or more syllables have one rather heavily stressed syllable. In many languages of the world, syllable stress is not as heavy as it is in English. The following general description of a stressed syllable, although overgeneralized, may be helpful for students:

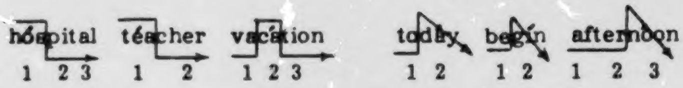
(1) The vowel in the stressed syllable is a little longer.
(2) The stressed syllable is a little louder.
(3) The stressed syllable often is a little higher in tone.

The following diagram[1] may help students who have difficulty in hearing syllable stress. Notice that it makes use of high, mid, and low levels of the intonation of English. This intonation diagram, which shows a higher tone for the stressed syllable, can be used to show stress on single words when pronounced in isolation. In the connected speech of a whole sentence, however, it is likely that the stressed syllable will be a little longer and a little louder, but not necessarily higher in tone.

---

[1] Adapted from Morley (1979b).

PART A	PART B
First or Second Syllable Accented	Last Syllable Accented


hospital
1 2 3
teacher
1 2
vacation
1 2 3
today
1 2
begin
1 2
afternoon
1 2 3

Notice a difference between 'step-down' in Part A of the diagram and 'glide-down' in Part B. The pattern is a 'step-down' if the syllable stress is on the next-to-the-last syllable (or earlier) in the word. The pattern is a 'glide-down' if the syllable stress is on the last syllable in the word.

EXAMPLE 1. SYLLABLE RECOGNITION: TWO OR THREE?

A. DISCRIMINATION TASK

The recognition of two- versus three-syllable words.

B. INSTRUCTIONS AND TEXT

Listen as each group of three words is read. TWO of the words have two syllables. ONE of the words has three syllables. Circle the number of the word that has three syllables. The answers will be given immediately. Check your work.

Examples:				Answer		
	after	before	afternoon	1	2	[✓ 3]
	tomorrow	dozen	broken	[✓ 1]	2	3

Group						
1	yesterday	sandwich	brother	1	2	3
2	expensive	English	kitchen	1	2	3
3	window	vacation	dinner	1	2	3
4	number	lesson	arrangement	1	2	3
5	classes	musician	believe	1	2	3
6	apple	president	longer	1	2	3

EXAMPLE 2. IDENTIFYING STRESSED SYLLABLES IN STORY CONTEXTS

A. DISCRIMINATION TASK

The identification of stressed syllables in larger contexts.

B. INSTRUCTIONS AND TEXT

1. Two-syllable Words

Listen to the following story. Listen again and mark the stressed syllable in each two-syllable word.

Our teacher was late to class. He arrived at a quarter past the hour. He explained that he had been delayed in the main office. Someone had lost the key to the bookroom.

Now write each word in the correct column (first syllable accented or second syllable accented). Check your answer key as you finish each section

2. Three-syllable Words

Listen as the teacher reads the following story. Listen again and mark the stressed syllable in each three-syllable word.

The director of the institute called an assembly for Monday afternoon. The students took their seats as quietly as possible. The new assistant director was introduced. Then the orchestra played several selections. Afterwards we were invited to have refreshments.

Now write each word in the correct column (first syllable accented, second syllable accented, or third syllable accented). Check your answer key as you finish each section.

EXAMPLE 3. MATCHING SYLLABLE STRESS PATTERNS

A. DISCRIMINATION TASK

The matching of syllable stress patterns in groups of words.

B. INSTRUCTIONS AND TEXT

1. Two-syllable Words

Listen as each group of words is read. Put an accent mark over the first vowel letter in the stressed syllable. Two of the words will have the SAME stress pattern. One will be DIFFERENT. Draw a circle around the one which is DIFFERENT. Check your answer key as you finish each section.

Examples:

decíde	afráid	[✓ fáther]
néver	[✓ forgét]	álways

Group			
1	perhaps	complete	science
2	prepare	visit	artist
3	teacher	asleep	suggest
4	escape	expense	social
5	Tuesday	alarm	August
6	enjoy	lovely	alive

2. Three-syllable Words

Listen as each group of words is read. Put an accent mark over the first vowel letter in the stressed syllable. Three of the words will have the SAME stress pattern. One will be DIFFERENT. Draw a circle around the one which is DIFFERENT.

Examples:

	ánimal	hóspital	Chicágo	póssible
	exámple	underpáid	disappóint	afternóon
Group				
1	regular	popular	adventure	terrible
2	tomorrow	engineer	disappear	understand
3	accident	idea	medicine	company
4	department	example	capital	tomato
5	underpaid	reduction	important	arrangement
6	vacation	musician	overcoat	discover

A.2 Listening Practice for *Reduced Syllables* in Words

The following explanation may be helpful for students. A reduced syllable in an English word is an unstressed syllable in which the 'spelled' vowel is pronounced with a sound something like 'uh,' the vowel sound in such words as 'us,' 'cup,' or 'run.' This 'reduced' or 'neutral' vowel sound sometimes is called 'schwa,' which comes from a German word meaning 'neutral.'

In the following words, the 'spelled' vowel in the unstressed syllables has been reduced to the sound of schwa, /ə/. We can describe the schwa sound as an alternative pronunciation for each of the five spelled vowels a, e, i, o, and u.

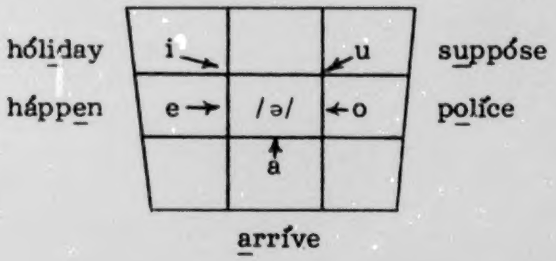
A	E	I	O	U
agrée	spóken	hóliday	connéct	succéss
↓	↓	↓	↓	↓
/ə/	/ə/	/ə/	/ə/	/ə/

Vowel reduction is one of the most important features of spoken English and thus is an important feature of discrimination/comprehension of English. As a number of languages do not have vowel reduction, this is a new concept for many students of English as a second language.

It is very important to introduce students to reduced syllables early in their language learning for the following reasons:

(1) It can help students to make an aural comprehension 'breakthrough' as they listen to native speakers who use reductions as a normal part of their natural conversational speech.
(2) It can help students in their study of English sound/spelling correspondences.
(3) It can help students to understand that vowel reduction is natural in speech, not carelessness or 'bad' speech.

The following vowel chart may be useful in helping students visualize the reduction (or neutralization) of a vowel sound. It may be helpful to note that the schwa is called neutral or central because it is in the center of the vowel pronunciation area--not front, not back, not high, not low, but centralized. The underlined letters in the words are pronounced as the unstressed reduced vowel /ə/.



EXAMPLE 1. WHICH ONE? IDENTIFICATION OF REDUCED SYLLABLES IN WORD CONTEXT

A. DISCRIMINATION TASK

The identification of the reduced syllable (i.e., a reduced vowel /ə/) in words of two syllables.

B. INSTRUCTIONS AND TEXT

Listen as each word is given. On the line after the word write #1 if the reduced syllable is the first syllable in the word. Write #2 if the reduced syllable is the second syllable in the word. Then put an accent mark over the stressed syllable. Check your answer key.

Examples:

afráid ___#1___ (first syllable reduced to the schwa sound)
↓
/ə/

páyment ___#2___ (second syllable reduced to the schwa sound)
↓
/ə/

bréakfast ___#2___ (second syllable reduced to the schwa sound)
↓
/ə/

1. purpose ____
2. police ____
3. movement ____
4. happen ____
5. careful ____
6. subtract ____
7. famous ____
8. Christmas ____
9. surface ____
10. tonight ____
11. arrive ____
12. compare ____
13. human ____
14. against ____
15. connect ____

EXAMPLE 2. WHICH ONE? IDENTIFICATION OF REDUCED SYLLABLES IN SENTENCE CONTEXT

A. DISCRIMINATION TASK

The identification of the reduced syllable (i.e., a reduced vowel /ə/) in words of two or more syllables in a sentence context.

B. INSTRUCTIONS AND TEXT

Listen to the following sentences. Listen again and put this mark (⬇) under the reduced syllable in each two- or three-syllable word. Check your answer key.

Example:

He was asleep.
⬇
/ə/

1. I was afraid we would arrive late.
2. He'll call us today or tomorrow.
3. I suppose we should support the chancellor.
4. He was a terrible president.
5. I'll telephone you at seven.

A.3 Listening Practice for *Sentence Stresses* in the Rhythm of Spoken English

The strong versus weak comparisons used in studying syllables in words can also be used in discussing stronger and weaker parts of sentences. The following description may be helpful for students.

Sentences have parts that are strong; these are called sentence stresses. Sentences also have parts that are weak; these are called sentence reductions.

We can draw a line under the sentence stresses to show that they are the strong parts in the rhythm of a sentence as shown below:

I'm going to Chicago on Monday.
We'll ask Bob to come to the party.

Notice that sometimes a one-syllable word has a sentence stress, as in 'Bob' and 'come,' and that in words of two or more syllables the sentence stress will be on the stressed syllable of the word, as in 'góing,' 'Chicágo,' 'Mónday,' and 'párty.'

We can draw a line through the sentence reductions to show that they are the weak parts in the rhythm of a sentence, as shown below:

I'm go~~ing~~ ~~to~~ ~~Chi~~ca~~go~~ ~~on~~ Mon~~day~~.
We'll ask Bob ~~to~~ come ~~to~~ ~~the~~ par~~ty~~.

Notice that the words 'I'm,' 'we'll,' and 'ask' are simply unstressed; that is, they are neither stressed nor reduced.

EXAMPLE 1. IDENTIFYING STRESS IN SIMPLE NOUN PHRASES

A. DISCRIMINATION TASK

The identification of the part of the noun phrase that receives the stress.

B. INSTRUCTIONS AND TEXT

You will hear some noun phrases. The stressed part is in the last word, the noun. Listen and draw a line under the stressed part. Follow the examples. Check your answer key.

Examples:

. . . the telephone . . .
. . . some money . . .
. . . an apple . . .
. . . a movie . . .

1. . . . some candy . . .
2. . . . the teacher . . .
3. . . . my notebook . . .
4. . . . this afternoon . . .
5. . . . a lesson . . .
6. . . . an exercise . . .
7. . . . her mother . . .
8. . . . some money . . .
9. . . . the classroom . . .
10. . . . my vacation . . .
11. . . . this morning . . .
12. . . . a pencil . . .
13. . . . an apple . . .
14. . . . his cousin . . .

EXAMPLE 2. IDENTIFYING STRESS IN SIMPLE PREPOSITIONAL PHRASES

A. DISCRIMINATION TASK

The identification of the part of the prepositional phrase that receives the stress.

B. INSTRUCTIONS AND TEXT

You will hear some prepositional phrases. Each phrase has one stressed part. Listen and put a line under the stressed part. Notice that the stressed part falls on the last word in the prepositional phrase, the noun. Follow the examples. Check your answer key.

Examples:

When? (adverbials of time)
. . . in the evening . . .
. . . for his birthday . . .

Where? (adverbials of place)
. . . into the car . . .
. . . in the kitchen . . .

When?
1. . . . after the movie . . .
2. . . . in a minute . . .
3. . . . before the concert . . .

How Long?
1. . . . for a minute . . .
2. . . . until seven thirty . . .
3. . . . about an hour . . .

Where?
1. . . . behind the door . . .
2. . . . through the window . . .
3. . . . under the tree . . .
4. . . . in front of the desk . . .

EXAMPLE 3. IDENTIFYING STRESS IN ADJECTIVE + NOUN PHRASES

A. DISCRIMINATION TASK

The identification of the part of the adjective + noun phrase that receives the stress.

B. INSTRUCTIONS AND TEXT

You will hear some adjective + noun phrases. They may have an article, one or two adjectives, and a noun. Each phrase has one stressed part. Listen and put a line under the stressed part. Notice that the stressed part falls on the final word of the phrase, the noun. Follow the examples. Check your answer key.

Examples:

. . . a summer vacation . . .
. . . a friendly neighbor . . .
. . . a beautiful lake . . .
. . . a brand new house . . .

1. . . . an exciting movie . . .
2. . . . some new friends . . .
3. . . . an angry old lady . . .
4. . . . some extra money . . .
5. . . . an ugly old fence . . .
6. . . . a broken window . . .
7. . . . an interesting lecture . . .
8. . . . the evening news . . .
9. . . . a famous president . . .
10. . . . the tallest building . . .

Similar exercises can be created contrasting compound noun phrases and adjective + noun phrases in isolation and in story contexts. Students should learn that compound nouns are given 'left-hand stress,' whereas in adjective + noun phrases, the noun is stressed ('right-hand' stress).

A.4 Listening Practice for *Reduced Words* in the Rhythm of Spoken English

As shown in the examples below, reduced parts can be single-syllable words or they can be unaccented syllables of words with two or more syllables. The following information may be helpful for students. A double line (===) is placed below a sentence stress and a dot (.) is placed below a reduction. This gives us a kind of visual picture of the rhythm of an English sentence.

```
The students were waiting for the bus.
 .  ===   .     .  === .   .   .  ===

The children were dancing and singing.
 .   ==== .     . ==== .   .   ====.
```

In the rhythm of spoken English, the amount of time between the stressed parts tends to be equalized. That is, the syllables of the words between the stressed parts are shortened or lengthened a bit to fit into the pattern. Thus, some words (or parts of words) are longer and stronger and some words (or parts of words) are shorter and weaker. The following example illustrates this kind of shortening and lengthening:

```
The students are going to the lab.
 .  ===   .    .  == .   .  .  ===

The lab          opens     at ten.
 .  ===          =   .       .===
```

The following list of familiar words contains over sixty words that make up more than 50 percent of the spoken English in daily use. Each of these words has a strong form when pronounced in isolation. This form sometimes is called the 'dictionary' or 'citation' form. However, each of these words also has a weak form. This form is the 'short' form, which is used every day in the natural rhythm of the 'fast speech' of conversation. These 'short' forms are the 'reduced' forms.

---

a
an
some
the

am
are
be
been
is
was
were

did
do
does

had
has
have

and
but
if
or
just
until

as
at
by
for
from
in
of
on
to
than
with

can
could
may
might
must
shall
should
will
would

hers
his
its
mine
ours
theirs
yours

he
I
it
she
they
we
you

her
his
its
my
our
theirs
your

her
him
it
me
them
us
you

EXAMPLE 1. IDENTIFYING REDUCED WORDS

A. DISCRIMINATION TASK

The identification of the reduced words in a sentence.

B. INSTRUCTIONS AND TASK

Read each sentence as you listen to it. Draw a line through the words that are reduced (i.e., shortened) in form. Listen again and check your work. The number of reduced words is given in parentheses. Follow the examples. Check your answer key.

Examples:

I ~~was~~ late ~~to~~ class. (2)
I ~~can~~ come ~~at~~ ten. (2)

1. He was hungry and thirsty. (2)
2. The students are going to the lab. (4)
3. Can you come to the party? (4)
4. Jim and Bob are from Miami. (3)

EXAMPLE 2. IDENTIFYING REDUCED WORDS AND WRITING THE FULL FORMS

A. DISCRIMINATION TASK

The identification and writing of reduced forms.

B. INSTRUCTIONS AND TEXT

Read each sentence as you listen to it. Write the full form of the reduced word on the line. Listen again and check your work. Follow the examples. Check your answer key.

Examples:

(The) students *(are)* going *(to)* *(the)* lab.
Mary *(and)* John *(are)* *(from)* Ohio.

1. *(The)* students *(are)* coming on Monday.
2. *(The)* tests *(will)* be given *(at)* eight.
3. Let's give *(them)* *(a)* tour *(of)* *(the)* campus *(at)* ten.
4. Lunch *(can)* be served *(at)* *(a)* quarter *(of)* twelve.

EXAMPLE 3. IDENTIFYING AND WRITING CONTRACTED FORMS

A. DISCRIMINATION TASK

The identification and writing of contractions.

B. INSTRUCTIONS AND TEXT

Read each sentence as you listen to it. Write the contraction on the line. Listen again and check your work. Check your answer key.

Examples:

(We've) finished our work.
(I'm) hungry.

1. She told me *(he'd)* gone to New York.
2. *(We're)* coming over at ten.
3. They *(weren't)* at the restaurant.
4. I *(haven't)* seen them since yesterday.
5. She *(won't)* be back until five.
6. He *(can't)* come until Thursday.

EXAMPLE 4. HEARING ONE-WORD CONTRACTIONS: WRITING FULL FORMS

A. DISCRIMINATION TASK

The identification of one-word contractions.

B. INSTRUCTIONS AND TEXT

Read each sentence as you listen to it. Then rewrite each sentence using the full form of each word. Follow the examples. Check your answer key.

Examples:

Where're y' from?
Where are you from?
't's time f'r lunch.
It is time for lunch.

1. Juan 'n' Maria 'r' fr'm Mexico.
   Juan and Maria are from Mexico.
2. I'd like s'm cake 'n' s'm ice cream.
   I would like some cake and some ice cream.
3. Is 'e fr'm Italy 'r fr'm Greece?
   Is he from Italy or from Greece?
4. Is 'e drinking a cup o' coffee 'r a cup o' tea?
   Is he drinking a cup of coffee or a cup of tea?

Similar exercises can be created for assimilated forms (e.g., 'jever' for 'did you ever').

A.5 Listening Practice for Intonation

The following information may be helpful for students.

Intonation is the pattern of rising ↗ and falling ↘ voice tones. The speaker uses intonation to help the listener get the sense (or meaning) of the sentence. Some of the meaning of spoken English is shown in the intonation pattern that the speaker uses. Intonation shows the relationships of words within sentences and between sentences. Intonation also gives information about the feelings of the speaker. In listening to intonation we are listening not only to what the speaker is saying but how it is said.

Stressed syllables, reduced syllables, sentence stresses, reduced parts of sentences, sentence rhythm, elisions (deleting sounds and syllables), and assimilations all work together within the patterns of the rising and falling tones of the voice.

Two simple exercises for the identification of final rising-falling and final rising intonation are given below.

EXAMPLE 1. IDENTIFYING FINAL RISING/FALLING INTONATION

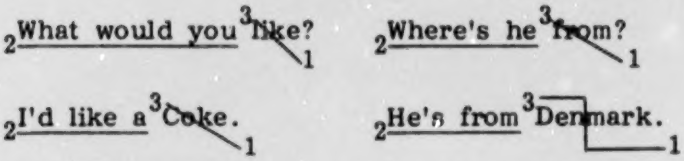
A. DISCRIMINATION TASK

The identification of final rising/falling intonation (statements, single short answers, requests, and WH-questions).

B. INSTRUCTIONS AND TEXT

Listen as each sentence is given. Draw the intonation lines. Listen again and check your answer. Follow the examples.

Examples: (Note: (1) If the speaker raises the tone of voice from TONE 2 to TONE 3, but ends the sentence with a final fall of the voice to TONE 1, the listener knows that the speaker has finished the sentence. The same applies to a short answer, a request, or a WH-question.)



Now listen and mark the following sentences. Check your answer key.

1. How long did you have to wait?
2. Almost three and a half hours.
3. What time is the meeting?
4. It's tomorrow at ten.
5. How much money did you lose?
6. Over thirty dollars.

EXAMPLE 2. IDENTIFYING FINAL RISING INTONATION

A. DISCRIMINATION TASK.

The identification of final rising intonation (yes/no questions).

B. INSTRUCTIONS AND TEXT

Listen as each sentence is given. Draw the intonation lines. Listen again and check your answer. Follow the examples. Check your answer key.

Examples: (Note: If the speaker raises the tone of voice from TONE 2 to TONE 3 and ends there, the listener knows it is a special English question form that asks for an IMMEDIATE ANSWER OF YES OR NO. This is called the YES/NO intonation pattern.

$_2$Are you ready?^{3}

$_2$Can you wait?^{3}

$_2$Did he call you?^{3}

Now listen and mark the following sentences.

1. Was it crowded?
2. Are we on time?
3. Can you come to the party?
4. Do you think he'll call later?
5. Didn't he leave his number?
6. Shouldn't we wait for Bob?

* * *

B. VOWEL AND CONSONANT SOUNDS

Following are some general guidelines for constructing and recording vowel and consonant discrimination exercises for analysis-oriented listening practice.

1. Directions. Directions and instructions should be clear and simple. They should focus students' attention on what to listen for, when to listen, and where to listen.

2. Practice materials. Vowel and consonant listening work should be presented in phrase, sentence, and paragraph contexts. Practice with individual words should be done rarely, and only if students have particular difficulty with a discrimination. Presentation in phrase, sentence, and paragraph contexts provides listening practice with the target items in stressed and unstressed positions in a variety of natural phonetic environments.

3. Active student response. Each exercise should require active student responses--marking appropriate items, writing from dictation, etc.

4. Answers and immediate feedback. The answers for listening discrimination exercises should be given to students immediately--in the self-study packet or from the teacher-monitor--so that they may monitor their work. Providing the answers for immediate self-checking is especially important in order to foster self-involvement and encourage responsibility.

5. Presentation and speed. Each listening exercise should be relatively short and should be presented at a natural, brisk, yet comfortable pace.

6. Avoidance of overuse. Students should be counseled to stop using vowel and consonant discrimination exercises when they can respond quickly and accurately. Continuing such exercises when students no longer need them is a waste of time and boring.

7. Suggestions for recording vowel and consonant discrimination exercises. In reading pairs (or triplets) of sentences, phrases, or words for listening discrimination practice, it is important that each of the two or three items in the group be read with exactly the same stress, rhythm, and intonation pattern. For example, a pair of items for SAME/DIFFERENT discrimination practice must be read so that each member of the pair has its own intonation pattern. The two items must be absolutely identical so that the only difference--the minimal difference--between the two items in the pair is the target vowel or consonant sounds.

Example:

It's a ship. It's a ship. (SAME)
... some beans... ...some bins... (DIFFERENT)

All three items for ONE-OUT-OF-THREE discrimination practice should also be read with careful control of the total stress, rhythm, and intonation pattern.

Example:

He sold us the pens. He sold us the bens. He sold us the pens. (TWO)
It fell on my back. It fell on my pack. It fell on my pack. (ONE)

In providing listening practice of this kind, a normal, comfortable speed is recommended. An overall slight slowing of speech may be useful for lower-level students but not to the point of speech distortion. A useful rule of thumb is to give an item (or contrasting items) several times at normal speed, rather than to give it (them) once at an abnormally slow and distorted speed. Present target practice items first in stressed positions in the phrase or sentence, then in unstressed positions. Examples of three kinds of exercises for discrimination-oriented listening practice with vowels and consonants are described in this section.

EXAMPLE 1. SAME/DIFFERENT

A. DISCRIMINATION TASK

The recognition of the same or different sounds in the auditory pattern.

B. INSTRUCTIONS AND TEXT

Listen to the pairs of sentences or phrases and decide whether they are the SAME or DIFFERENT. Circle S on your answer sheet for SAME and D for DIFFERENT. Check your answer key.

Examples:	Answer
It's a sheep. It's a ship.	S [✓ D]
. . . some beans . . . . . . some beans . . .	[✓ S] D

1. When did he leave here?[1]
   When did he live here?
2. The baby's sleeping.
   The baby's slipping.
3. He bought a sheep.
   He bought a ship.
4. . . . some beans . . .
   . . . some bins . . .
5. . . . a big feast . . .
   . . . a big fist . . .
6. . . . a big meal . . .
   . . . a big mill . . .

---

[1] In the sentences in these examples, the target words are in a stressed position; that is, the target word is the last stressed syllable in the sentence and receives the heaviest sentence stress, making it easier to hear (i.e., a bit longer, a bit louder, and a bit higher in pitch).

EXAMPLE 2. ONE-OUT-OF-THREE

A. DISCRIMINATION TASK

The recognition of similarity or difference and the identification of the item that is different.

B. INSTRUCTIONS AND TEXT

Listen to the three items, decide which one is different, and circle 1, 2, or 3 on your answer sheet to indicate the number of the item that is DIFFERENT. Check your answer key.

Examples:	Answer
. . . a big bat . . . . . . a big vat . . . . . . a big vat . . .	① 2 3
He's voting. He's boating. He's voting.	1 ② 3

1. Is that your best?
   Is that your vest?
   Is that your best?
2. Where's the second base?
   Where's the second vase?
   Where's the second vase?
3. The sisters took a bow.
   The sisters took a vow.
   The sisters took a vow.
4. . . . a big bat . . .
   . . . a big vat . . .
   . . . a big bat . . .
5. . . . ten boats . . .
   . . . ten votes . . .
   . . . ten votes . . .
6. . . . a hundred bolts . . .
   . . . a hundred volts . . .
   . . . a hundred bolts . . .

EXAMPLE 3. RHYMING

A. DISCRIMINATION TASK

The recognition of similarity or difference and identification of the item that is different.

B. INSTRUCTION AND TEXT

Listen to and compare the five items in each group of words. All the words rhyme in each group, except one. Circle on your answer sheet the word in each group that does not rhyme. Check your answer key.

LIST 1

1. pool
2. fool
3. rule
4. pull
5. cool

LIST 2

1. shook
2. look
3. spook
4. book
5. took

LIST 3

1. could
2. food
3. would
4. should
5. stood

LIST 4

1. wool
2. full
3. bull
4. pull
5. tool

Similar (although more difficult) exercises can be created that ask students to identify which one of two sounds in a given pair is heard in a phrase or sentence, and which of a specific subgroup of several sounds is heard in a word, phrase, or sentence.

* * *

C. CONSONANT CLUSTERS

In many languages very few words begin or end with more than one consonant sound. In English, many words begin with two or three consonants, and many words end with two, three, or even four consonants. Both hearing and producing English consonant cluster combinations is difficult for many ESL students.

Examples of exercises for discrimination-oriented listening practice with consonant clusters are described in this section.

EXAMPLE 1. SAME/DIFFERENT IN WORD CONTEXT

A. DISCRIMINATION TASK

The recognition of single consonants vs. consonant clusters in initial and final positions.

B. INSTRUCTIONS AND TEXT

Listen to the pairs of words and decide whether they are the SAME or DIFFERENT. Circle S for SAME or D for DIFFERENT on your answer sheet. The answer can be SAME (1) if both words begin with only one consonant, or (2) if both words begin with two consonants. The answer is DIFFERENT if one word begins with one consonant and one word begins with two consonants. Check your answer key.

(1) INITIAL consonants - ONE versus TWO

One Consonant		Two Consonants
1. pin sin	>	1. spin spin
2. tore sore	>	2. store store
3. kin sin	>	3. skin skin

4.	back lack	>	4.	black black
5.	pay lay	>	5.	play play
6.	back rake	>	6.	brake brake
7.	pay ray	>	7.	pray pray
8.	tin win	>	8.	twin twin
9.	dell well	>	9.	dwell dwell
10.	sell well	>	10.	swell swell

(2) INITIAL consonants - TWO versus THREE

In the following items, the answer can be SAME (1) if both words begin with two consonants or (2) if both words begin with three consonants. The answer is DIFFERENT if one word begins with two consonants and one word begins with three consonants.

Two Consonants	Three Consonants
1. tray	1. stray
2. train	2. strain
3. cream	3. scream
4. cram	4. scram
5. pray	5. spray
6. platter	6. splatter
7. quad	7. squad
8. choir	8. squire

(3) FINAL consonants - ONE versus TWO

In the following items, the answer can be SAME (1) if both words end with one consonant or (2) if both words end with two consonants. The answer is DIFFERENT if one word ends with one consonant and one word ends with two consonants.

One Consonant		Two Consonants
1. mitt miss	>	1. mist mist
2. bet Bess	>	2. best best
3. write rice	>	3. writes writes
4. like lice	>	4. likes likes

(4) FINAL consonants - TWO versus THREE

In the following items, the answer can be SAME (1) if both words end with two consonants or (2) if both words end with three consonants. The answer is DIFFERENT if one word ends with two consonants and one word ends with three consonants.

Two Consonants	Three Consonants
1. list	1. lists
2. fist	2. fists
3. test	3. tests
4. desk	4. desks
5. risk	5. risks
6. ask	6. asks
7. lisp	7. lisps
8. grasp	8. grasps

9.	find	9.	finds
10.	end	10.	ends
11.	rent	11.	rents
12.	cent	12.	cents
13.	lamp	13.	lamps
14.	limp	14.	limps

Students can also decide which one out of two or three items is different in word and sentence contexts, using material similar to that suggested in the previous examples.

Examples:

It was a terrible fight.
It was a terrible flight.

He studied the arts.
He studied the arch.

Reversals (e.g., 'best' vs. 'bets,' 'tacks' vs. 'task') are also useful for discrimination practice.

Examples:

We found the nets.   It was a terrible tax.
We found the nest.   It was a terrible task.

Additional work with initial consonant clusters versus syllabic consonants is useful (e.g., 'The train was dusty' vs. 'The terrain was dusty') as well as final consonant clusters versus extra syllables (e.g., 'He joined the course last week' vs. 'He joined the chorus last week').

* * *

D. PLURALS AND PAST TENSE

Several grammatical suffixes used in English present especially difficult perception and production problems for many students learning English as a second language. In English, the plural forms of regular nouns are pronounced in three different ways--/s/, /z/, or /Iz/--depending upon the last sound in the noun. Possessive forms and third person singular verb forms follow this same pronunciation rule. The past tense forms of regular verbs also are pronounced in three different ways--/t/, /d/, or /Id/--depending upon the last sound in the verb. Many students need specific listening practice to help them understand and produce these forms.

The listening activities of SAME/DIFFERENT, ONE-OUT-OF-THREE, and WHICH ONE? can be used here, following the procedures described in Sections B and C. Sample lists of practice material are presented below. Many of the consonant clusters of English involve plural and past tense forms.

D.1 Plurals

Notice that in these controlled examples the key word in each sentence is followed by a word that begins with a vowel sound. This makes it easier for students to hear the plural suffix in the word that follows.

Plural Forms--Voiceless Clusters

RULE 1. The plural form is /s/ after any voiceless consonant except sibilants /s/ and /ʃ/ and affricate /tʃ/.

1.a. We took the test on Monday. (singular /st/)
b. We took the tests on Monday. (plural /sts/)
2.a. They put the new desk in the office. (singular /sk/)
b. They put the new desks in the office. (plural /sks/)

Plural Forms--Voiced Clusters

RULE 2. The plural form is /z/ after any vowel or any voiced consonant except sibilants /z/ and /ʒ/ and affricate /dʒ/.

1.a. We watched the film at noon. (singular /lm/)
b. We watched the films at noon. (plural /lmz/)
2.a. We met the student at the lab. (singular /nt/)
b. We met the students at the lab. (plural /nts/)

Plural Forms--Extra Syllable

RULE 3. The plural form is an extra syllable, /Iz/, after sibilant sounds /s/, /z/, /ʃ/, /ʒ/ and affricate sounds /tʃ/ and /dʒ/.

1.a. He bought the watch on the counter. (singular /tʃ/)
b. He bought the watches on the counter. (plural /tʃIz)
2.a. She put the dish in the box. (singular /ʃ/)
b. She put the dishes in the box. (plural /ʃIz)/

D.2 Past Tense

Notice that in these controlled examples the key word in each sentence is followed by a word that begins with a vowel sound. This makes it easier for students to hear the past tense suffix, /t/, /d/, or /Id/ in the word that follows.

Past Tense Forms--Voiceless Clusters

RULE 1. The past tense form is /t/ after any voiceless consonant except the voiceless tongue-tip toothridge sound /t/.

1.a. They often ask us to come. (present tense /sk/)

b. They often asked us to come. (past tense /skt/)(The /k/ is not fully exploded.)
2.a. We talk a lot. (present tense /k/)
b. We talked a lot. (past tense /kt/) (The /k/ is not fully exploded.)

Past Tense Forms--Voiced Clusters

RULE 2. The past tense form is /d/ after any vowel or any voiced consonant except the voiced tongue-tip toothridge sound /d/.

1.a. They serve a meal at twelve-thirty. (present tense /ərv/)
b. They served a meal at twelve-thirty. (past tense /ərvd/)
2.a. We earn a lot of money. (present tense /ərn/)
b. We earned a lot of money. (past tense /ərnd/)

Past Tense Forms--Extra Syllable

RULE 3. The past tense form is an extra syllable, /Id/, after the voiceless and voiced tongue-tip toothridge sounds /t/ and /d/.

1.a. We want a new car. (present tense /t/)
b. We wanted a new car. (past tense /tId/)
2.a. We need your help. (present tense /d/)
b. We needed your help. (past tense /dId/)

* * *

E. GLOBAL LISTENING

The purpose of the practices suggested in this section is to give students listening experiences in which they do not attend to any specific pronunciation points but concentrate on the total rhythmic flow of the language. They are asked to attend to the whole pattern of the stream of speech.

EXAMPLE 1. LISTENING AND 'SILENT' READ-ALONG

This kind of listening activity is especially well suited to a self-access/self-study format. Students choose a reading, a poem, a story, a news report, etc. They check out the packet that includes the script, which is marked with pause points. Students may replay the tape as many times as they wish; they may replay segments at will. Their task is simply to listen, to read along silently, and to let the sound of the stream of speech of spoken English flow over them and around them.

EXAMPLE 2. LISTENING AND VOCAL READ-ALONG

This practice is nearly the same as the previous one. The difference is that students are asked to read along vocally with the voice on the audio or video tape. Again, they check out the packet that includes the script, which is marked with pause points. As they listen and read along, students are asked to make a special effort to 'pattern-match' the voice, as closely as possible--but in only two aspects: (1) pausing where the voice pauses, and (2) matching the rising and the falling intonational patterning of the voice between the pause points.

EXAMPLE 3. VOCAL ECHOING

This practice is an adaptation of tracking, devised by Pike (1947). In echoing, the students track with their voice the words of the speaker, with a delay of one tone group. That is, the echoer begins speaking the first part of the first tone group as soon as the speaker starts the first part of the second tone group. Practice with echoing is excellent for building student awareness of English intonation. It is especially useful in helping students attend to the stress, rhythm, and intonation patterning of English and the meanings conveyed by these prosodic elements.

EXAMPLE 4. SING-ALONG: ROUNDS AND OTHER SONGS

Another listening practice that is enjoyed by students is listening/sing-along activities that make use of rounds such as "Row, Row, Row Your Boat," "Three Blind Mice," "White Coral Bells," "Are You Sleeping, Brother John," etc. The purpose is to try to 'match' the sound of the rhythm and the melody with the voice. The packet contains a sing-along tape so that the student can join in and sing with the chorus. An old-fashioned sing-along format that was popularized by orchestra conductor and musician Mitch Miller also works well. The words for each line are provided in the packet. Sometimes a voice 'reads' the line quickly just before the music for the line is played.

II.5 Sound/Spelling Listening Practice

The purpose of the sound/spelling listening activities in this section is to give students systematic practice in relating the *spoken* forms of language (i.e., the sounds) to the written forms of language (i.e., the letters). Students of English as a second language can profit from specific work with sound-to-spelling correspondences and spelling-to-sound correspondences.

Students whose languages use writing systems different from the Roman alphabet of English will need to learn *new written symbols* and their corresponding sounds. Students whose first languages use the Roman alphabet will need to learn *new sound values* for familiar written symbols. For example, the letter *i* in many languages is pronounced /i/ as in 'green.' In English, however, it is rarely pronounced /i/ except in a few words, such as 'machine.' In English the letter *i* is pronounced /I/, as in 'bit,' in some environments, and /ai/ as in 'bite' in other environments. Students who read the letter *i* as the sound /i/, as in 'green,' cannot be expected to change their spelling/sound interpretations overnight. They need special work to help them with this part of their study of English.

The listening activities in this section include (1) listening/silent reading activities, (2) listening/writing activities, and (3) listening and correcting spelling errors.

* * *

A. LISTENING/SILENT READING

The listening/silent reading activities described here are designed to establish a bond between the written form, which the students read silently, and the simultaneously spoken form, which they hear. Conscious attention is directed to the spelling patterns for a target sound--vowel or consonant--and practice is given with a task in which the students participate actively in relating sound to letter.

EXAMPLE 1. TEXT ANALYSIS: SOUND/SPELLING IDENTIFICATION FOR ONE SOUND

A. DISCRIMINATION TASK

The identification of a specific sound and its spelling.

B. INSTRUCTIONS AND TEXT

Listen to the following sentences while reading them silently. Draw a line under the vowels in each word where you hear the sound /i/, as in 'green.' The first sentence is done for you.

1. He's leaving at three fifteen. (Find 4 examples of /i/.)
2. The teacher gave us these books to read. (3)
3. The leaves on the trees were shiny green. (3)
4. We need these keys. (4)

SPELLING PATTERNS FOR /i/
(in this lesson)

e	ee	ea	ey
he's	three	leaving	keys
these	fifteen	teacher	
we	trees	leaves	
	green	read	
	need		

Now do the same for the sound /z/, as in 'zoo.' Check your answer key.

1. My cousin Isabel teaches music. (Find 4 examples of /z/.)
2. She plays the xylophone and the piano. (2)
3. Her husband Ozzie is a jazz musician. (5)

SPELLING PATTERNS FOR /z/ (in this lesson)

s

cousin
Isabel
music
musician
play
teaches
husband
is

zz

Ozzie
jazz

x

xylophone

The same type of exercises may be used for two sounds:

Mr. Green is sitting in the sixth seat in row three.
(Find 3 examples of /i/ and 6 examples of /I/.)

The city zoo has a dozen new animals.
(Find 1 example of /s/ and 4 examples of /z/.)

* * *

B. LISTENING/WRITING

The listening/writing activities described here are designed to establish a bond between the *spoken* form and the corresponding *written* symbols for the spoken form. Conscious attention is directed to the spelling patterns for a given target sound or sounds. Practice is given in which the student *sees* the spelling pattern, *hears* a word, and *writes* the word. In this task, the student participates actively in relating *letter* to *sound*.

EXAMPLE 1. SPELLING DICTATION: INTENSIVE SPELLING PATTERN STUDY FOR ONE SOUND

A. DISCRIMINATION TASK

Students are asked to listen to short sets of dictated words that provide examples of the primary spelling patterns for the given sound.

B. INSTRUCTIONS AND TEXT

Vowel sound /æ /, as in 'cat'

Vowel sound /æ/, as in 'cat,' sometimes is called the 'short a' sound in spelling books. Many dictionaries use this symbol ă for the sound /æ/. Listen and then write the dictated words. Practice pronouncing the words as you write. Check your answer key.

The sound /æ/ is fourth in general usage in spoken English. The primary spelling pattern for /æ/ is the letter a which MUST be followed by one or two consonants. The sound /æ/ can NOT be the last sound in a word. It must have a final consonant.

Group 1: aC (as in cat and bad)
(sat) *(glad)* *(map)* *(cab)* *(mad)* *(wrap)*

Group 2: aCC (as in last and class)
(glass) *(battle)* *(apple)* *(add)* *(fact)*

Consonant sound /ʃ/, as in 'shoe'

Consonant sound /ʃ/, as in 'shoe,' is spelled in several different ways as shown in the examples below. Listen and pronounce as each word is dictated. Find it in the Vocabulary List. Then write it in the column with the corresponding spelling pattern: tion, sh, cial, cian, cient, ssion, ssure, ssue. Check your answer key.

VOCABULARY LIST

action
commercial
English
finish
issue
location
negotiate
physician
proficient
pressure
session
Washington

EXAMPLE 2. SENTENCE DICTATION: INTENSIVE SPELLING PATTERN STUDY FOR ONE SOUND

A. DISCRIMINATION TASK

Students are asked to listen and to write sentences from dictation. Each sentence has several examples of the target sound.

B. INSTRUCTIONS AND TEXT

Vowel sound /ʌ/, as in 'bus'

Listen as each sentence is dictated. Repeat the sentence and write it. The number at the end of the line tells the number of examples of /ʌ/ in the sentence. Underline each word with the sound /ʌ/. Check your answer key.

1. (My uncle and my cousin are coming on Sunday.) (4)
2. (My mother and my brother are coming for lunch.) (4)

The same type of exercise may be used for two sounds:

George left yesterday on his yearly trip to Japan.
(Find 2 examples of /y/ and 2 examples of /dʒ/.)

EXAMPLE 3. FILL-IN DICTATION: ONE OR MORE SOUNDS

A. DISCRIMINATION TASK

Students are asked to listen and to write the missing word or words.

B. INSTRUCTIONS AND TEXT

Back vowels /u/, as in 'blue,' /U/, as in 'book,' and /o/ as in 'no'

Listen as a line is dictated. Repeat the line and write the missing word. Each missing word has a back vowel in it. Write (1) for /u/, (2) for /U/, and (3) for /o/. Check your answer key.

ROSES ARE RED

(Roses) are red.
Violets are *(blue)*
(Sugar) is sweet,
And so are *(you)*.

Similar types of exercises can be constructed focusing on digraphs ('book' vs. 'food'), long vs. short vowels ('blue' vs. 'bus'), and several sounds in a subgroup such as sibilants vs. affricates (/s/ vs. /z/; /ʃ/ vs. /ʒ/; /tʃ/ vs. /dʒ/).

* * *

C. LISTENING AND CORRECTING SPELLING 'ERRORS'

The purpose of exercises in listening/correcting spelling 'errors' is to develop students' ability to hear the spoken form of language and to translate it immediately into the written form of language that they can see. Eventually the 'seeing' can take the form of mental visualization. The exercises suggested here also help students to analyze sound/spelling correspondences.

EXAMPLE 1. IDENTIFYING SPELLING/PRONUNCIATION DISCREPANCIES: CONSONANTS /ʃ/ and /tʃ/.

A. READING/LISTENING TASK

The identification of 'misspelled' words--that is, discrepancies between spelling and pronunciation.

B. INSTRUCTIONS AND TEXT

There are nine 'misspelled' words in the following story. Listen as each line of the story is read aloud. Underline each 'misspelled' word--that is, each word that does not match the pronunciation that you hear. Notice that you are given the number of 'misspelled' words in parentheses at the end of the line. Listen and check your work as the story is read a second time.

My friend Sharlie is an Englich (2 errors)
teasher. He teaches at the high school (1)
by the chopping center. His wife Charon (2)
is the Frensh teasher. They eat lunsh (3)
together in the spechial teachers' staff (1)
room.

EXAMPLE 2. IDENTIFYING SPELLING/PRONUNCIATION DISCREPANCIES: CONSONANTS /l/ AND /r/

A. READING/LISTENING TASK

See Exercise 1.

B. INSTRUCTIONS AND TEXT

There are ten 'misspelled' words in the following story. Listen as each line of the story is read aloud. Underline each 'misspelled' word--that is, each word that does not match the pronunciation that you hear. Notice that you are given the number of 'misspelled' words in parentheses at the end of the line. Listen and check your work as the story is read a second time.

My fliend Rucy is a gladuate student. (3 errors)
She's majoling in Engrish Riterature. (3)
She has thlee crasses this semester. (2)
She hopes to get her M.A. deglee in Jury. (2)

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